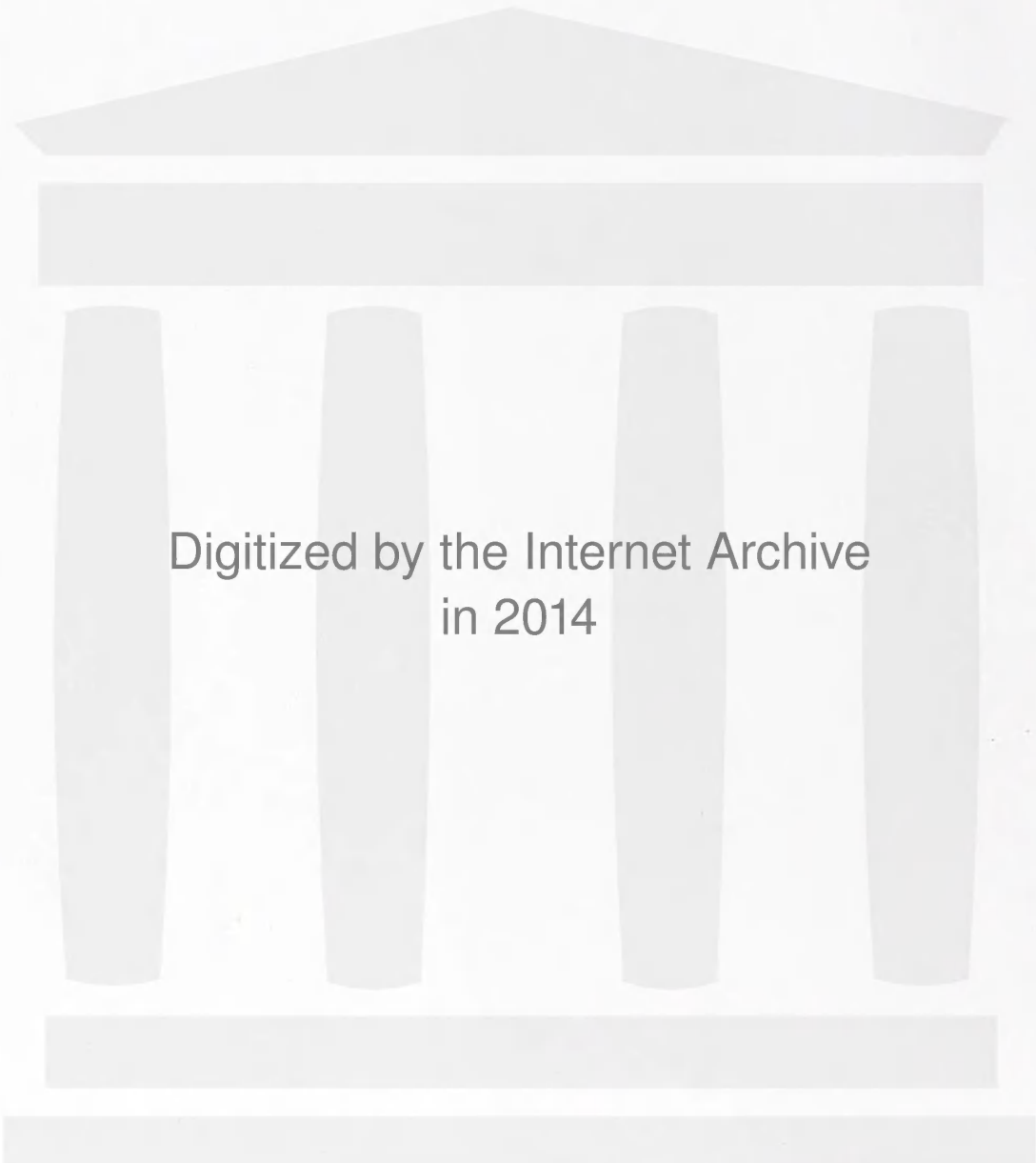
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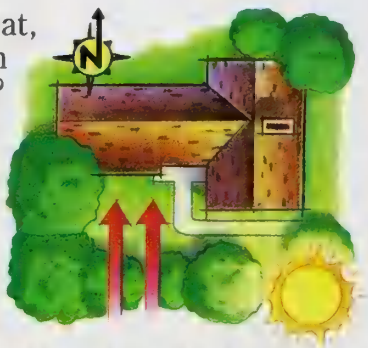
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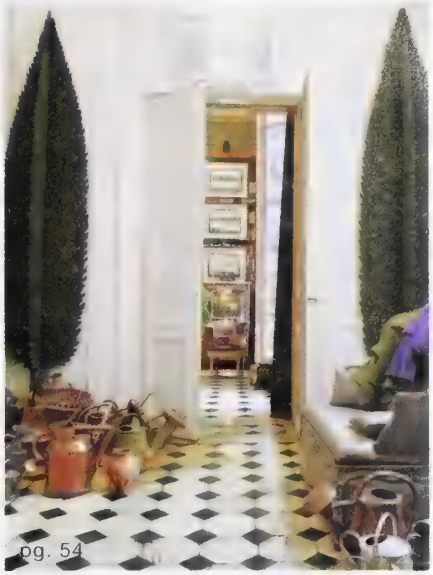
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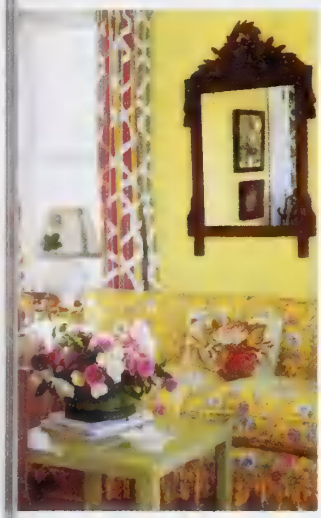
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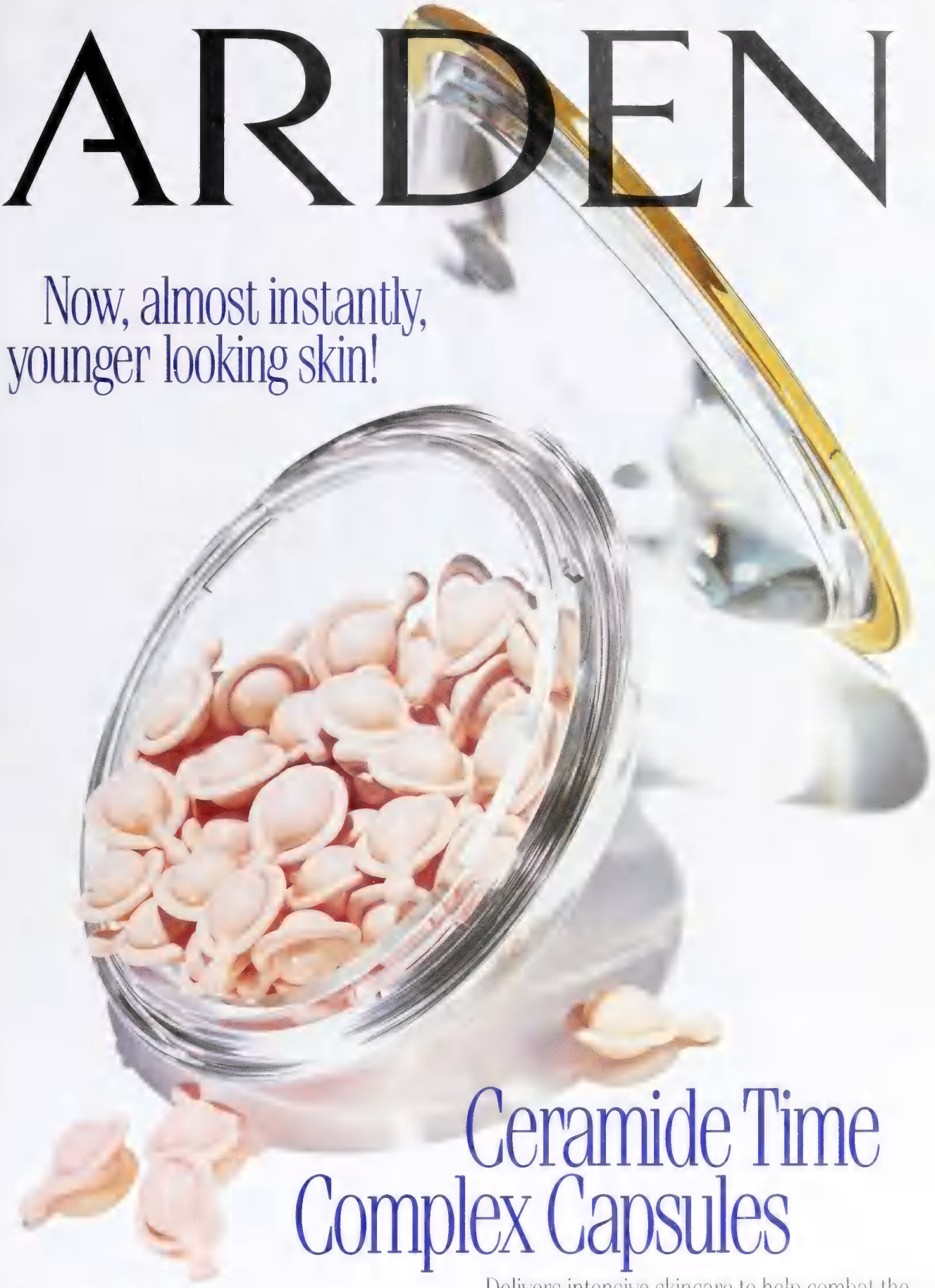
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Behind the parlor door

BY EUDORA SEYFER



It was a summer day in 1930 when my grandmother came to live with us. I remember waiting with my doll Genevieve on the front porch steps of our old Victorian house in suburban Chicago. My father had left the day before to drive to Wisconsin after Grandma. Her furniture had already been shipped.

It wasn't hard to figure out that my mother was not one bit pleased about Grandma's arrival. All week her irritation had been growing as she moved her treadle Singer sewing machine and Priscilla sewing cabinet from the back parlor, gradually turning it into a bedroom for Grandma. She stacked and crowded her own blue willow dishes in the tall kitchen cupboards to make room for Grandma's Haviland china, complaining to my father about his mother's arrival and her possessions.

"I know, I know," my father said. "I'm sure she's just as unhappy about this as you are. But there's nothing else to do."

The Depression was gaining momentum and Aunt Dell, who had been supporting Grandma with her teacher's salary, had suddenly started receiving IOUs instead of paychecks. It was the fate of many schoolteachers in those years. My father's salary as an economist for the U.S. Department of Agriculture's Chicago office was more secure in those insecure days.

Sitting on the porch steps that afternoon, I was wishing my mother would come out and wait with me—or that I had a sister or brother to sit beside me—but my mother was not the type to stage a welcome she didn't feel, and I was an only child. So I clutched Genevieve and together we kept the watch.

Finally my father's black Buick with its running board and box-trunk mounted on the back pulled into the driveway. My father opened the door for Grandma, helped her out of the front seat, and supported her as she began to move slowly toward the porch. She walked with a side-to-side sway, obviously hurting with each step. I stood on the porch, heart pounding, suddenly shy.

Grandma was a heavy, big-boned woman. Her face was pleasant with smile-wrinkles fanning out from the corners of her pale blue eyes, but she was plain, and because she believed lipstick and rouge were sinful, she did nothing to enhance her appearance. Her thin gray hair was pulled back into a tight little bun. She wore a shapeless dark print dress with a lace collar which she could detach and use on other dresses. Her wardrobe consisted of several of these print dresses which she made herself, all from the same pattern. The skirts reached almost to the tops of the black oxfords that she ordered from the Sears Roebuck catalog, a new pair each spring; it was a seasonal rite.

Compared to my mother and her friends, with their bobbed hair, knee-length dresses from Marshall Field's, and high-heeled pumps, Grandma looked odd and old-fashioned—like a picture in a book of Mother Goose rhymes.

But the day of her arrival marked the beginning of a unique four-year alliance between Grandma and me. We loved each other with an unspoken devotion: I was her only grandchild and she was my only living grandparent. To cement our special relationship, we shared the name Eudora, although my name was hyphenated with Elizabeth, the name of my other grandmother.

In the evenings while my mother and father sat in the front parlor listening to the long-legged radio, I would knock on the big sliding double door between Grandma's room and the dining room. "Come in," she always said, happiness in her voice—and I would slide the door open just enough to squeeze myself >



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She lifted the button string from its little drawstring bag and together we examined each button. "This jet one is from my mother's Sunday dress. The brass one is from my father's Union Army uniform"

into her cozy but separate world, then close it behind me.

The room was large, and Grandma's massive four-poster bed with its dark blue-and-white coverlet dominated it. In one corner stood a slant-top desk where Grandma kept her ink bottle, dip pens, and stationery. Grandma wrote letters daily—to faraway cousins and friends—and she was rewarded with an equal number of incoming letters which the mailman delivered to our mailbox twice a day and I, in turn, delivered to Grandma.

Against the south wall between two windows was her large walnut dresser and in the sunny west window was the comfortable caned rocker where Grandma rocked the days away. Because it was so hard for her to walk and climb stairs, Grandma never went to the second floor. She spent her time in her room and the dining room, with an occasional morning in the kitchen where she made her special fried doughnuts.

My mother attempted to adjust to Grandma's presence. A former teacher of education, Mother had spent years in midwestern teachers' colleges. She was spunky and independent and high-spirited, accustomed to being in charge. When she finally agreed to marry my father at age 38 after a ten-year courtship, her idea of a wife's duties had not included tending an ailing mother-in-law.

Although Grandma joined us in the dining room for all our meals, she and my mother found little to talk about.

"Our book club is going to study Jane Austen at the next meeting," Mother said.

"Cousin Emma wrote that little Charlie has scarlet fever," Grandma said.

"Madame Schumann-Heink is going to sing at the Sunday Evening Club. How lucky we are!" my mother said.

"This apple cake is delicious," Grandma said.

As soon as our meals ended, I would help my mother carry the dishes to the kitchen and Grandma would hobble back into her room. Sometimes after dinner my father would follow Grandma and they would visit for a little while in her room, but he'd soon emerge, slide the door closed behind him, and retreat to the front parlor with *The Chicago Daily News.*

I never heard Grandma complain about her isolation. Instead, she centered her attention on the backyard as though it was the most fascinating place in all the world:

"Eudora-Elizabeth, come smell the lilacs through the open window."

"Look! The cherry tree's in bloom."

"The maple leaves are turning the backyard to gold."

But for me, Grandma's room itself was far more fascinating than anything outside the window, because it held her many treasures. There was the little blue copper-luster cream pitcher with white Grecian designs molded in relief. It rested in its place of honor on Grandma's walnut whatnot shelf. "You can hold it if you're very careful," Grandma said. "My mother brought this with her from Pennsylvania when she traveled west to Wisconsin. She was just a young bride when she set out to homestead." I would cradle the little blue pitcher and think of its long hazardous journey. "It's a miracle that it's still in one piece," Grandma sighed.

Another prized possession was her button string. She lifted it carefully from its little cotton drawstring bag and together we examined each button. "This button is from the dress I wore on my sixteenth birthday—such a pretty dress, with little tucks all across the front. I spilled lemonade on it that day." Grandma laughed, remembering. "And this little jet black one is from my mother's silk Sunday dress. The brass one is from my father's Union Army uniform." Each button had a story, and to me each story was momentous.

I was most fascinated with the picture on the wall above Grandma's bed. Entitled *The Little Hero,* it showed a pretty little girl wearing a dainty pink dress, carrying in one hand a sword and in the other a rifle. Behind her the portrait of a Civil War soldier hung over the mantel.

"Tell me the story," I would beg, and over and over Grandma would recount it: "I was just a little girl like you when my father and my two big brothers went off to fight in the Civil War. They looked so brave and handsome in their uniforms, but it was hard for us at home, especially for Ma. She was left with four little children and a farm to tend. She worked so hard. And she worried about her menfolk.

"One day, a package came for me from out East and when I opened it, this picture was inside. My brother Eddie sent it to me. 'For my dear little sister,' he had written. It was the most beautiful picture I ever saw and I was the happiest little girl in all the world. Every day I looked at it and prayed that my father and brothers would come home safely.

"When they finally came home, Eddie was on crutches. He lost a leg in the war and I cried and cried when I saw him. But he taught me songs like "Tenting Tonight on the Old Camp Grounds," told me stories about the places he'd seen, and showed me that there are things more important than a leg."

I was horrified. "Oh, Grandma! What's more important than a leg?" Grandma grew serious. "Enjoying all you've got instead of grieving over what is gone forever."

After we examined each of her treasures, Grandma >

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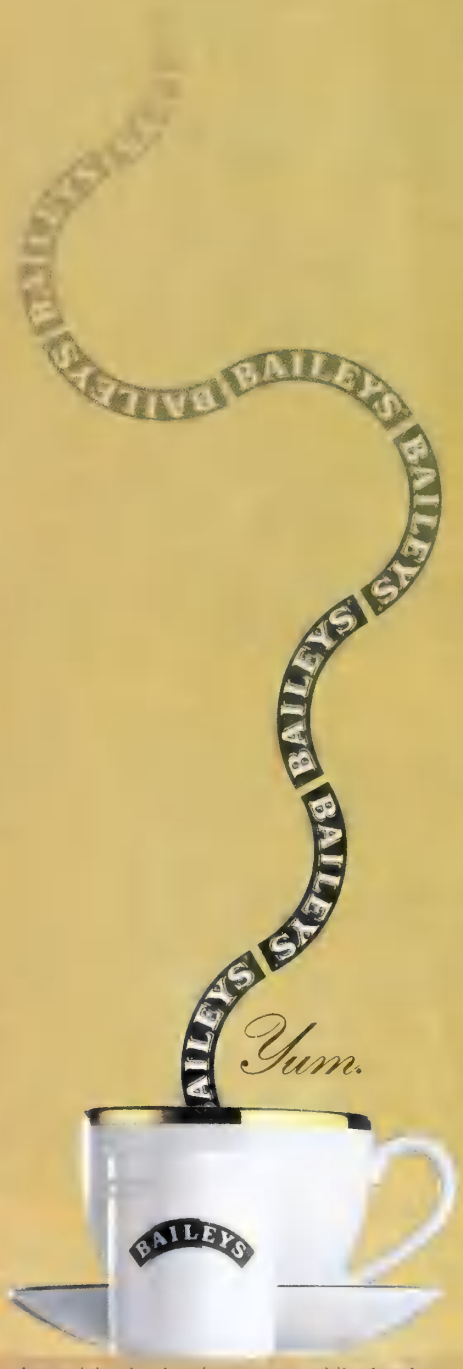
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My father had moved Mother's treadle Singer sewing machine and Priscilla sewing cabinet back to the sunny west window in the parlor

always added: "Someday this will be yours." It was thrilling to think that I would eventually own these things that my grandma loved.

In 1934 Grandma began to change. Sometimes when I slid through the door into her room in the evenings she would be lying on her bed in the darkness. Other times as I neared the door I'd hear her softly singing to herself, "We're tenting tonight on the old camp grounds," and I wouldn't bother her.

Something awful was happening to Grandma. She was growing thin and frail. The doctor came, only to announce, "There's nothing we can do for her."

The day after school was out in June, Aunt Dell came to stay with Grandma. My mother and I took the train to Wisconsin to visit relatives—an early-morning train into Chicago, where we transferred to another train to Savanna, Illinois, then another to Wisconsin. It was my first long trip, an adventure to remember. I liked the porters helping me climb up the steep steps onto the train, the scary feeling of walking from car to car on the way to and from the dining car, the little stainless-steel basins where I washed my hands (again and again). I opened up the window to hear the train whistle and feel the flying cinders prick my face.

Uncle George, my mother's brother, met us at the station. My mother said, "I don't know how long we'll be staying with you. We won't go home until it's over." We stayed in Wisconsin all through June and until after the Fourth of July. When we finally went back, everything was different.

My father had moved Mother's treadle Singer sewing machine and Priscilla sewing cabinet back to the sunny west window in the parlor; Grandma's rocking chair was in an upstairs bedroom. The big four-poster bed had been carried to the attic, and Aunt Dell had packed all of Grandma's treasures and her Haviland dishes in big wooden barrels which were stored in the cellar.

I knew I'd never see Grandma again.

When I was a senior in college, my father died and my mother returned to teaching. She retired reluctantly when she was 71 and moved to a little house near mine where she could be independent. "Don't worry about me," she laughed. "I'll never move in with you. I'd be as miserable as you'd be." And we both knew what she was thinking.

She died suddenly on the afternoon of her 88th birthday at a small party I was giving for her. That morning she had shoveled snow from her front sidewalk. She couldn't have planned it more to her liking.

As promised, I inherited my grandmother's treasures. *The Little Hero* hangs in its lovely old walnut frame in our living room, the button string remains in its little drawstring bag in a dresser drawer, and the blue copper-luster pitcher rests high on a shelf. Now and then I lift it down and show it to one of my granddaughters. "This came all the way from Pennsylvania with my great-grandmother, your great-great-grandmother," I say. "It's a miracle that it's still in one piece."

And in our pine cupboard, Grandmother's Haviland china, pure white and fragile as eggshells, rests side by side with the choicest pieces of my mother's beloved blue willow. When I look at those dishes, as I often do, I remember both my grandmother and my mother—women who wasted no time "grieving over what is gone forever." ■

Eudora Seyfer lives with her husband in Cedar Rapids, Iowa. A longtime freelance writer and editor, she writes frequently about antiques. She recently coauthored a book on retirement.


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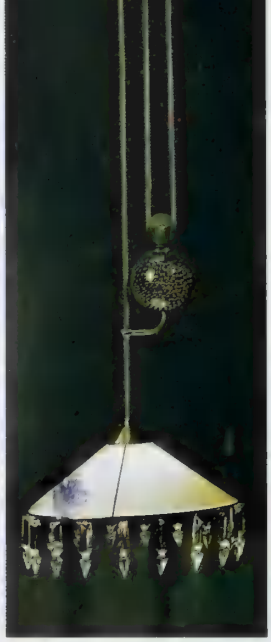
Tradition meets innovation in designs today—from a remake of a crystal chandelier to a bed fit for a modern-day queen

EDITOR: SARAH SHAW

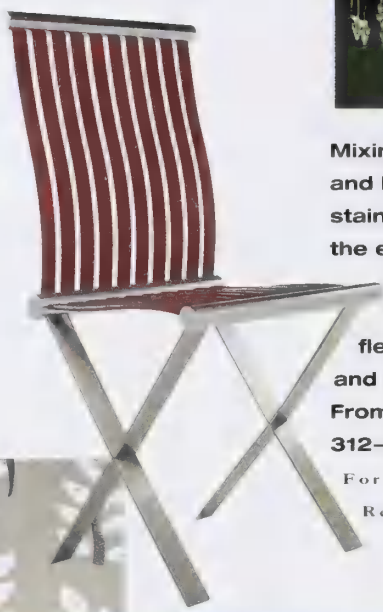




Cassina's first American showroom has opened in New York, featuring the lacquered Pagina bookcase (left), $4,000, meant to suggest an open book. Call: 212–245–2121.



French designer Andrée Putman reinvents the chandelier. Her lamp (right) with opal glass and dazzling prisms can be raised and lowered, $1,700. From Baccarat: 800–333–6887.



Mixing mahogany and brushed stainless steel, the ergonomically designed Edelstone chair flexes for comfort and style, $1,195. From Automatic: 312-733-6777.

For more details, see Reader Information

Francesco Guardi's ethereal *Polignac Wedding* (below) is part of "The Glory of Venice: Art in the 18th Century" at the National Gallery of Art in Washington, D.C., January 29–April 23. Call: 202–737–4215.





Matisse-inspired fabrics by Manuel Canovas have a casual hand-blocked feel. Through decorators; call: 212-752-9588.



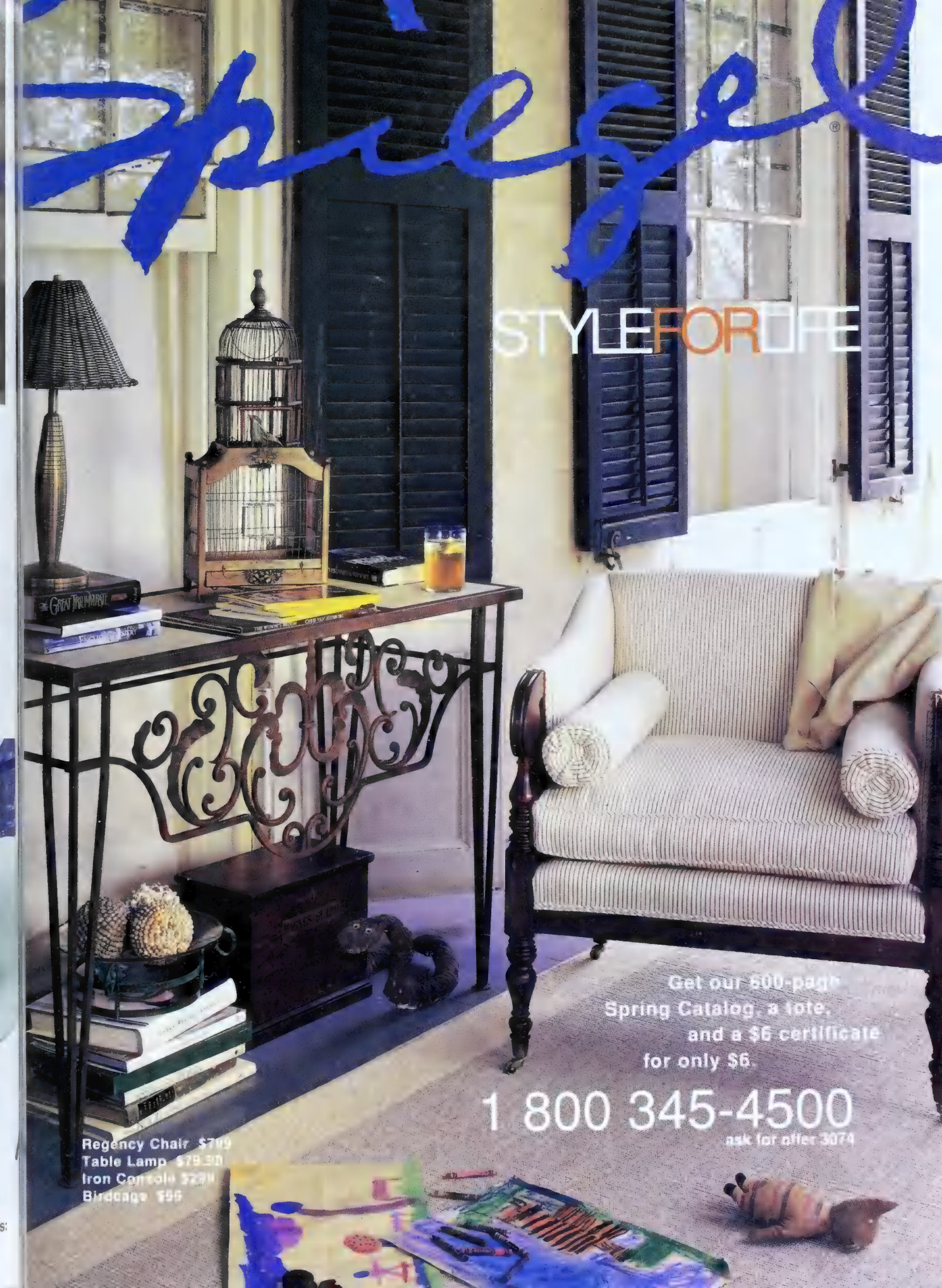
There are no right angles in the inventive new Kemper Museum of Contemporary Art in Kansas City, designed by Gunnar Birkerts. The museum's molded-fiberglass chairs (inset) are by Stefan Lindfors of Finland. Call: 816-753-5784.



This medieval-looking Castillo bed comes with canopy and hangings in velvet and linen, $2,998. From Mildred: 213–662–9706.

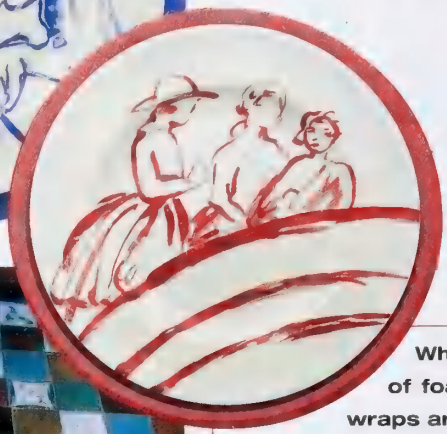
IN THE AIR

•Opulence comes to the bedroom with sheets looking like silk, satin, and damask. •Seen in the new fabric collections: the color orange, in shades from tangerine to terra-cotta.


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Francophiles (and others), take note of two new shops, a Monet exhibition, terrific tiles





Patrick Frey's toile-inspired plates depict the first hydrogen-balloon flight in France, $238 for six ($116 for two solid-color buffet plates, beneath). For stores: 203–785–9376.



Making an impression: 22 works by Claude Monet at the New Orleans Museum of Art, January 7–March 12. Call: 800–753–6391.

What to do with that mountain of foam packing peanuts after the wraps are off the packages? Call 800-828-2214 for a recycling station near you. For bigger polystyrene pieces (molded to protect electronics and furniture), call: 800-944-8448.

When shopping in New Hope, Pennsylvania, stop by Judy Naftulin's barnful of French, English, and Scandinavian finds. By appointment only, call: 215–297–0702.



Glazed terra-cotta tiles are replicas of 14th-century pieces at the Palace of the Popes in Avignon, $69.85 a square foot. From Paris Ceramics: 212–644–2782.

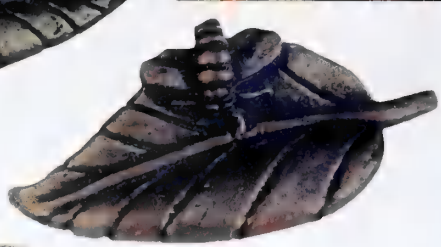




Switch on this candlestick lamp and the silhouettes on the parchment shade stand out; $150 for lamp, $60 for shade. At Gracious Home: 212–517–6300.

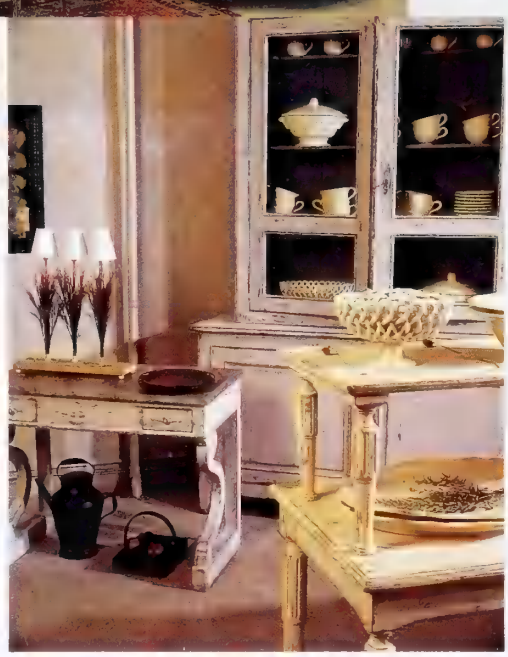
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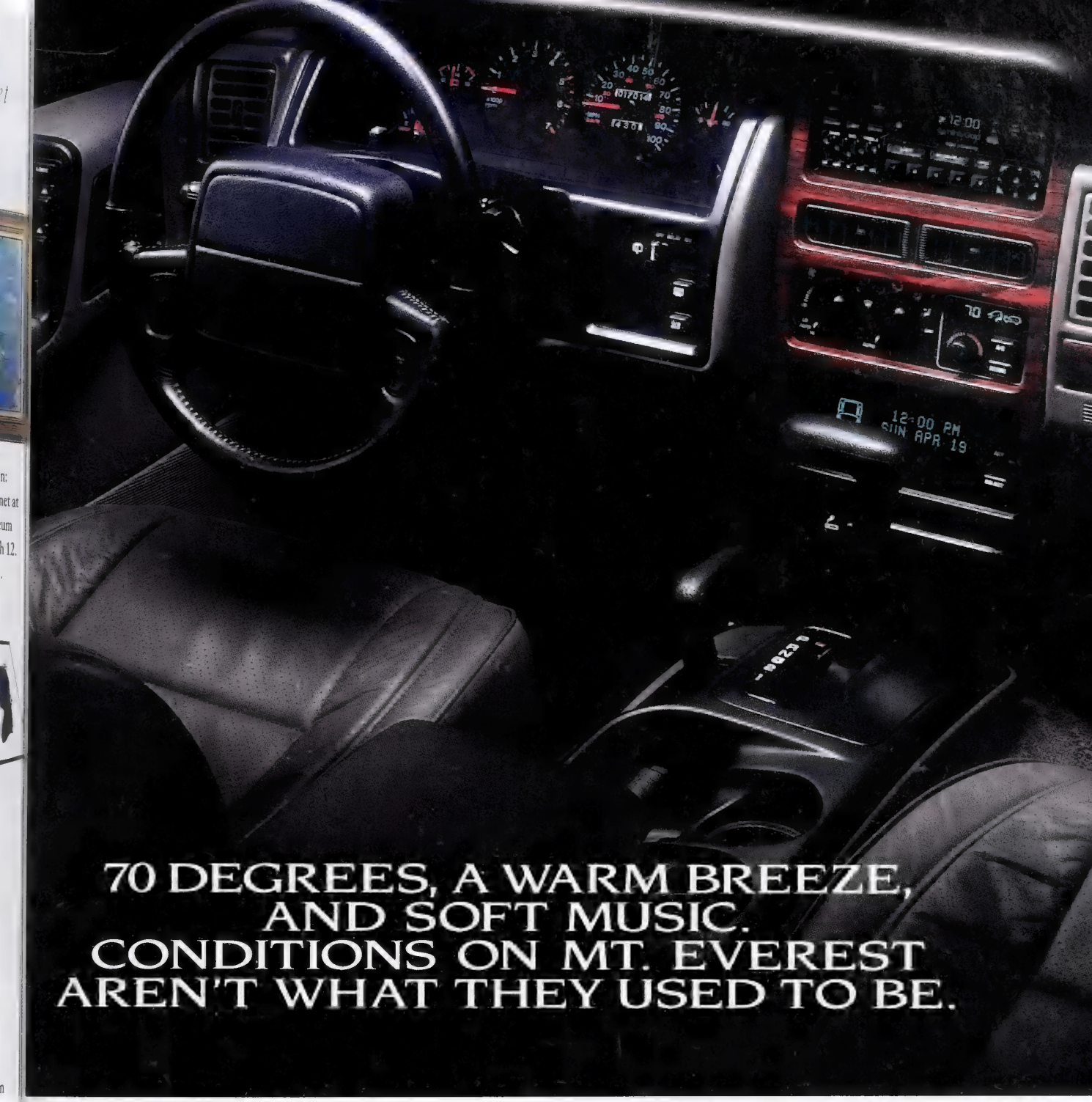




Drawer pulls are cast from resin and limestone and hand-finished to look like antique metal, $36 each. From Mrs. H's Handles: 212–421–1950.



For charming French accents—Jean Paul Pichon ceramics, quirky tables found in the south of France—visit Intérieurs, in NYC's SoHo. Call: 212-343-0800.



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The latest multimedia computers do almost everything. Equipped with CD-ROM (compact disc, read-only memory) drives, the new PCs play videos as well as music. Add on phone, fax, and television features and a PC turns into a home electronics center





CD-ROM discs look like audio CDs—and they do have the same top sound—but they can also give you color photos, video clips, text, and narration. There are nearly 2,000 titles today. Here are a few of our favorites: Before you plant an evergreen out front, see what shadows it will cast ten years from now with 3D Landscape ($50, Books That Work), above. Program the dimensions and slope of your yard on your computer, then experiment by adding trees, plants, fencing, or a pool—and get the estimated cost of each project.





Want to put up wallpaper, add a cabinet, or build a deck? On Weekend Home Projects ($70, IVI Publishing), right, Dean Johnson, host of the TV show *Hometime*, tackles twelve subjects using 60 minutes of video from the show. You get a complete shopping list of the materials you will need for selected projects.



Microsoft's The Ultimate Frank Lloyd Wright ($60), left, brings the architect to life: See Wright relaxing at Taliesin, take a walking tour of his Robie House in Chicago, sketch your own Wrightian building and see it take 3-D form on your screen.



Don't despair if your computer doesn't have a CD-ROM drive. You can upgrade it to play CD-ROM discs. A multimedia upgrade kit consists of a CD-ROM drive, speakers, sound card, and a few discs. Reveal's Quantum MFX08 (left), for example, has booming 40-watt speakers that can turn your PC into a stereo, $599. However, hooking everything up can be tricky. Consider having the whiz at the local computer store do it for you.

If you are shopping for a computer now, get one with a CD-ROM drive. Look for 8MB of RAM (random access memory), which runs discs more smoothly than 4MB. Macintosh's Performa (630CD, $1,950, above) is user-friendly: simply insert a CD and click twice. One drawback: There are fewer discs for Mac than for Windows. Aptiva from IBM, which uses Windows, has a fax machine that turns the computer on to receive messages; from $1,700 with monitor. For a complete home electronics center, consider Compaq's Presario (from $1,700) or Packard Bell's Spectria (from $1,400) with voice mail, fax-modem, and television option. Both play Windows CDs.

CD-ROM drives use 8- or 16-bit sound cards to play stereo sound, but the single internal speaker in your computer won't get the most out of your Mozart or Mick Jagger. Consider adding on computer speakers like Jensen's JPS-45, $149/pr. (right). Altec Lansing's ACS50, $100/pr., fasten to the sides of your monitor.





Keeping up with the computer industry is not easy. Get help from computer magazines for the nonprofessional, like *CD-ROM World*, *Computer Life*, *Home PC*, or *Multimedia World*. Macintosh owners might try *MacUser* or *MacWeek*. CD-ROM Warehouse is a free home-shopping catalog of discs: 800–237–6623.

For more details, see Reader Information

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DI 1995

Cocktails are the answer

How to avoid the same old holiday drinks is the question



Cocktails that give a party pizzazz (from left): kir royal, champagne cocktail, Le Perroquet, martini, and D'Artagnan. These were concocted at the Rainbow Room in New York by head bartender Dale DeGroff.

BY WILLIAM GRIMES

Let us exorcise the spirits of Christmas past, those unbidden guests who come back, year after year, to haunt the holiday glass. Out with the gooey eggnog that curdles in the dainty Yuletide cup, and the sneaky neon-colored punch that kicks like a mule. Away with the weird liqueur, an unwanted present from last year, that's palmed off on unsuspecting guests as a special seasonal treat. With drinks like these, God help us every one.

Cocktails are bit players for most of the year. But at holiday time, they step to center stage. The right drink promotes gaiety and lends an aura of risk. The wrong drink reminds everyone that holiday partygoing can be hard labor.

Champagne is always right. And by champagne I mean the French product. But who wants to break the bank at a time of year when the money is already flying like confetti? Wise champagne policy is to maneuver yourself into a spot where someone else is uncorking the stuff. At one's own home, the shrewd move is to serve sparkling-wine cocktails, which work splendidly for three reasons. First, a perfectly adequate California "champagne" or the very good sparkling Alsatian wine known as a *crémant* sells for about half the price of champagne. Second, the difference in quality is masked by the added cocktail ingredients. Third—and this is the beauty part—most guests think of champagne cocktails as far more glamorous than unadorned champagne.

The classic in the genre, the bluntly named champagne cocktail, calls for a sugar cube soaked in Angostura bitters to be added to a glass of sparkling wine. Garnish with a twist of lemon. This old-timer still carries with it a whiff of the 1920s and Evelyn Waugh novels, in which a good deal of the silliness is fueled by one champagne cocktail too many.

Even simpler is the kir royale—sparkling wine with a splash of *crème de cassis,* the French black currant liqueur. If your guests are *(Continued on page 118)*

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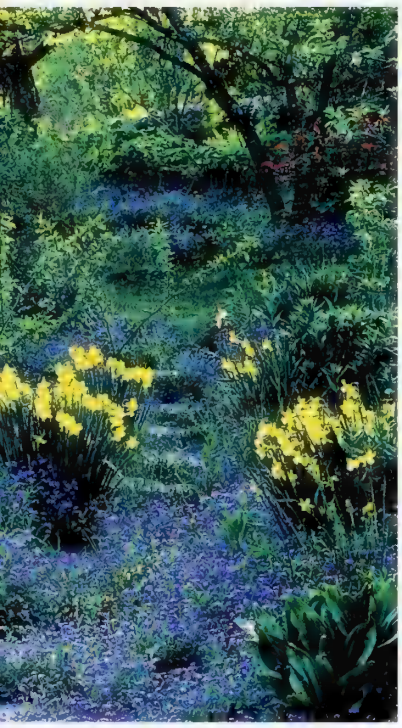




Beyond compare

Author and illustrator Tasha Tudor took as her model an old-fashioned cottage garden, but this riot of runaway flowers is uniquely her own

BY HATSY SHIELDS







Tasha Tudor's spring beds overflow with pastel blooms. CLOCKWISE FROM ABOVE: Drifts of *narcissus poecticus* bloom from bulbs Tudor dug from her mother's garden. An upper terrace planted with pale yellow Mrs. John T. Scheepers and Apricot Beauty tulips. Oriental lilies, Queen Anne's lace, and spiderflowers from the garden with Tudor, in her usual 19th-century garb. Stone steps banked with forget-me-nots and daffodils mount steeply to the main house.

Looking like a 19th-century character from one of the 75 children's books she has written and illustrated, Tasha Tudor greeted me in front of her barn wearing a skirt that brushed the tops of her bare feet, a neat gray shawl safety-pinned around her shoulders, and a long print apron tied around her waist. The 79-year-old author, herself the subject of three books on the old-fashioned life she lives here in southeastern Vermont, paused in the midst of her farm chores long enough to shake my hand firmly and to ask if I had gotten lost. (I was four and a half minutes late.) It was a thundery summer day, and Tudor had just penned up her chickens inside the barn. She was off to bottle-feed two of her floppy-eared Nubian goats before the next downpour. Owyn and Rebecca, her doted-on corgis, raced around excitedly, erupting now and then in bursts of barking.

If Tudor looks like a character in one of her own tales, her house and farm buildings could be models for her cozy 19th-century–style illustrations. The weathered outbuildings—a shed large enough for four looms and a marionette theater; the tall, handsome barn; a greenhouse—and Tudor's farmhouse of dark brown shingles are all connected to each other along the crest of a hill. Here and there Tudor has tucked a few favorite magnolias and azaleas into the woodland setting; mixed perennials thrive near the path where we walked along the shady back of the house. But the garden in front is her masterpiece. Emerging from >

Violet-veined cabbages squat in rows amid pale salmon poppies. Even the jewelweed knows no bounds

the dark house, I was stunned by the blast of color on the south-facing hill where three tiers of terraced gardens, each retained by a magnificent stone wall, drop away to an orchard, open fields, and an almost hidden pond.

The garden is a riot of runaway flowers escaping from their beds, spilling into pathways and through the grass. Going down the steep stone steps that lead from terrace to terrace to the orchard, we picked our way between encroaching delphinium and *thalictrum* and ducked the two pudgy corgis to the rampant planting, looks healthy and slightly out of control. Tudor's house and barnyard have the same joyous chaos, like a wonderful, natural semi-accident. Her pretty rooms are crowded with cages of whistling birds, family antiques, working looms, and wood-burning stoves; the barnyard bustles with seven rambunctious goats that follow her to the mailbox in the morning; and there is a pen of fluffy Rhode Island Red chickens.

Garden, house, and barnyard may look



Tudor with jewelweed; Rosa 'Mme. Hardy' and *Clematis jackmanii* against the house.

under sprawling vines of deep pink roses. More roses, hundreds in all, climb up the front of the house and crash through the perennial border; foxgloves and hollyhocks tower overhead; Asiatic lilies perfume the air; an abundant vegetable garden blazes with trellises of sweet peas. Violet-veined cabbages squat in rows amid a contagion of pale salmon poppies. Even the jewelweed knows no bounds.

Everything that meets the eye, from as if they just happened, but the fact is that all of Tudor's backdrops are carefully arranged sets for the life she has invented for herself, borrowing ideas from earlier times. In the garden, nature seems to be having its way, especially in spring when the forget-me-nots flood the flower beds and fields, but Tudor deliberately orchestrates the deluge: All summer she tosses around handfuls of dried forget-me-not seeds. She chooses plant material specifically because it suggests olden days—feverfew, daisies, valerian, cinnamon pinks, peonies, and lady's-mantle—then encourages the disarray of a cacophonous cottage garden. Tovah Martin, author of the recently published *Tasha Tudor's Garden* (Houghton Mifflin, 1994), describes Tudor's terraced beds as a retrospective garden, reminiscent of one 150 years ago.

Invention is nothing new for Tudor. Dressing up and playacting have been a regular part of her life since she was a child. Because she believes she really belongs in an era long gone, Tudor has steeped herself in the domestic arts of the 1800s and has surrounded herself with props and artifacts of that century. Her four grown children and her grandchildren wear old-fashioned frocks and shirts made from cloth Tudor weaves herself. Her 1972 farmhouse, built by her son Seth with hand tools, was copied from 18th-century plans. Tudor pumps cold water into her kitchen sink, puts up quantities of jam in the fall, roasts the Thanksgiving turkey in front of her kitchen fire, sleeps on a feather bed, and bathes in a copper tub. A Cuisinart, however, is hidden under a dish towel on the kitchen counter. "Well, of course. It offends the eye," she says, explaining the camouflage. Nevertheless, she finds the food processor indispensable for making chopped salads of garlic, nettles, and raspberry leaves for her dogs and exotic finches.

In order to maintain her life in a time warp, Tudor puts in more working hours in one day than most mortals do in three. Up before five A.M. to milk her goats, she attends to myriad practical chores during the day as well as to projects like concocting an herbal face cream, answering fan mail (only the first letter from each admirer receives a reply) and illustrating the pages of her latest book.

Occasionally a neighbor visits to weed the garden with her, or a friend appears to scythe the lower fields, but one has the feeling that Tudor can manage just about anything on her own. Her independent spirit rings out when she says, "Who can you really trust in life but yourself? Whatever it is you do must ultimately be for yourself. I please myself." >

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And so she does, apparently never giving a thought to color schemes, never planting her perennial beds in subtle shades that melt together. The brilliant, even garish, combinations in her summer garden suggest that there are few colors she does not like. Her spring garden is, by comparison, somewhat more refined. Hyacinths must be the white L'Innocence, alliums the Azureum, with its small heads of cornflower-blue. Her favorite tulips include Beauty Queen, a flushed salmon single, and Peerless Pink, a satiny pink, tall trumpet bloom. The only truly loud color is the orange of the Crown Imperial fritillaria.

Although new varieties of tulips, hyacinths, and daffodils do not usually tempt Tudor, this year she found the miniature daffodils in the catalogs irresistible, particularly the dainty wild varieties like Angel's Tears, with its clusters of creamy flowers, and Jonquilla Simplex, which bears delicate golden flowers with a sweet fragrance. "I've ordered a shocking number," she says about all the bulbs, adding with a shrug and no trace of embarrassment, "I'm greedy."

Tudor never draws a plan, never keeps a record to remind herself of where she has planted pools of Apricot Beauty tulips or if she needs a stroke of pink Elizabeth Ardens or butter-yellow Mrs. John T. Scheepers. How does she avoid slicing into the hyacinths of last spring when wielding her spade with such vigor? "I know where the holes [in the planting] are," Tudor declares with assurance.

Somewhat less assured about the creatures that wreak havoc on her tasty bulbs, Tudor describes her dry stone walls as a "veritable Ritz Carlton" for the chipmunks. "And the vile little voles feast on my lilies," she steams. "I watch the tulip stems quivering and then those nocturnal scoundrels bite them in half for the sheer deviltry of it. They devastate my crocuses and hyacinths, too." The furry marauders become less troublesome after they indulge in the Ex-Lax tablets Tudor lays out for them.

Chocolate-coated laxatives were not, of course, available to farm women in the 1800s. Neither were propane-heated greenhouses or Volvos. But Tudor never claims to be a purist. Her intention may be to re-create old New England, but if she can improve on the vision, why not? So she plants her bog with primroses ordered from an English seed catalog and pampers camellia trees under glass all winter long. Indisputably discriminating, Tasha Tudor has, nevertheless, a voracious appetite for the beautiful and the green-growing. And she will see to it that she is surrounded by the boisterous harmony she crafts so precisely. ■

Hatsy Shields, a full-time writer and part-time gardener, lives near Boston.

MAIL-ORDER SOURCES

Although Tasha Tudor's guiding vision is a 19th-century cottage garden, she never restricts herself to heirloom flowers and bulbs. Her choice of plants is as eclectic as the sources they come from: She orders rare flower seeds from England, but thinks that her local Agway has the most fragrant sweet peas available. Tudor's *narcissus poeticus* came from her mother's garden, but she is also enamoured of Van Engelen's miniature daffodils. The following sources, with Tudor's comments, were taken from *Tasha Tudor's Garden* by Tovah Martin.

American Primrose Society, Addaline W. Robinson, 9705 S.W. Spring Crest Dr., Portland, OR 97225. Membership, $15. "I'm only a member of one plant society, and that's because I'm so fond of its seed list." **B & D Lilies**, 330 P St., Port Townsend, WA 98368; 206-385-1738. Catalog, $3. "All the lilies in my garden have come from B&D." **Chiltern Seeds**, Bortree Stile, Ulverston, Cumbria LA127PB, England. Catalog, $4. "They have seeds of all sorts of little rarities." **Pickering Nurseries, Inc.**, 670 Kingston Rd. (Hwy. 2), Pickering, Ontario L1V 1A6 Canada; 905-839-2111. Catalog, $3. "For old roses, they're tops." **Reath's Nursery**, P.O. Box 247, Country Rd. 577, Vulcan, MI 49892; 906-563-9777. Catalog, $1. "They have dandy peonies." **Grootendorft Nurseries, Inc./Southmeadow Fruit Gardens**, 15310 Red Arrow Hwy., Lakeside, MI 49116; 616-469-2865. Free catalog. "They list some very rare antique fruit trees you won't find elsewhere." **Van Engelen, Inc.**, 313 Maple St., Litchfield, CT 06759; 203-567-5662. Free catalog. "If you need large quantities of bulbs, they have reasonable prices."

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Château castoffs on the block



Loire Valley chatelaines, looking for funds to keep their châteaus sound, sell their superfluous furnishings at a popular auction





Sale day at Cheverny, CLOCKWISE FROM ABOVE: **fauteuils, circa 1840; auctioneer with early-17th-century Flemish still life; the marquise Sue de Brantes with Count Arnaud de Sigelas, owner of Cheverny; arrivals at the auction; equestrian painting by Henri de Monpezat.**



BY CHRISTOPHER PETKANAS



Happily ever after is only a fairy-tale ending—even if you live in a château. For along with finely carved oak boiseries, triple-height ceilings, and allées of bushy chestnut trees come crumbling turrets, icy clanking radiators, and patched roofs welcoming in the elements. It took an American to do something about the bad part.

The marquise de Brantes, a Vassar-educated native New Yorker named Suzanne and known to friends as Sue, came up with a controversial remedy for the headaches that inevitably go with owning a stately home. It is the country-house auction. Every spring she and other Loire Valley chatelaines unburden their houses of the odd Aubusson tapestry or Louis XV fauteuil, put them on the block, and use the spoils to help keep the whole château machine grinding.

Not everyone approves. Disgruntled uncles gnashing their teeth over how the family heritage is being depleted are as common as buyers and sellers in expensive tweeds on the day of the sale, which next takes place on May 14. The site of the auction is the 18th-century orangery of the 17th-century >



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Château de Cheverny, privately owned by the count and countess de Sigalas and located 120 miles south of Paris.

"The eternal search is for different kinds of events that use the château setting, attract the people, and require little overhead," says Sue de Brantes, whose husband Paul's sister is married to former French President Valery Giscard d'Estaing. "Concerts are a dime a dozen, equestrian events more expensive than they seem," observes the very practical marquise. "But the country auction at Cheverny just seems to have clicked."

Indeed the sale, launched in 1989, has become an institution, with followers counting "only so many weeks till Cheverny." In the early years, executives from Christie's and Sotheby's might have dropped in to snicker, but now they come to better understand the magically successful formula. And though a handful of high-powered foreign buyers arrive in France on the Concorde and touch down in the Loire in helicopters, most attendees are happy to drive a stick shift, follow a number 64 Michelin map, and cope with the fact that this is La France Profonde, where there are no gas stations open on Saturday night. Or they hop on the train.

Every effort is made to smooth the way for the porcelain enthusiast from Atlanta, say, who is keen to attend but shrinks from making his own travel arrangements. A three-day "House Party Weekend" package includes car rental, lodgings, and a number of well-chosen and well-organized cultural activities leading up to the main event on Sunday afternoon.

Those attending the sale find themselves immersed in an atmosphere quite different from that of Drouot, the Paris auction house to which the French gentry has traditionally turned to discreetly unload a Gallé vase or a Vlaminck portrait, says Paul de Brantes. "Drouot's rooms are dusky, there are throngs of professional dealers, and the auctioneers are very businesslike," he explains. "By contrast, Cheverny is appealingly amateur and provincial. The rhythm is slow. Sometimes both the sellers and nonpurchasing spectators have moist eyes. They are witnessing the gambling away of heirlooms, Grandma's favorite armchair under the hammer."

In past years the de Brantes have taken a hard look at the contents of Le Fresne, their Louis XVI château in Authon, and "gambled away" a Victorian silver tea set, Nicholas II vermeil flatware, an Empire commode, a Charles X billiard table mounted with yawning bronze lion masks, a pair of Louis XVI lyre-backed prie-dieux signed Jacob, and a massive English mangle that everyone shrugged off as an impossible white elephant. The mangle and prie-dieux brought $5,300 and $25,000 respectively, against estimates of $1,750 and $7,000.

Regrets for her old knives and forks? You must be confusing Sue de Brantes with someone else. Her great talent is for looking cold reality in the eye and not blinking—no time to be mushy and sentimental. Besides, she says, the auction does a lot of people a lot of good, helping them to repair those crumbling turrets at the same time that they get rid of bits and pieces that don't quite make it from a decorating point of view. In concrete terms, participating in the sale has enabled the de Brantes to pay a few debts and initiate an improvement scheme at Le Fresne. The marquis runs a well-known carriage-driving school on the property and he organizes meetings, but these only pay for the upkeep of the stables and ring.

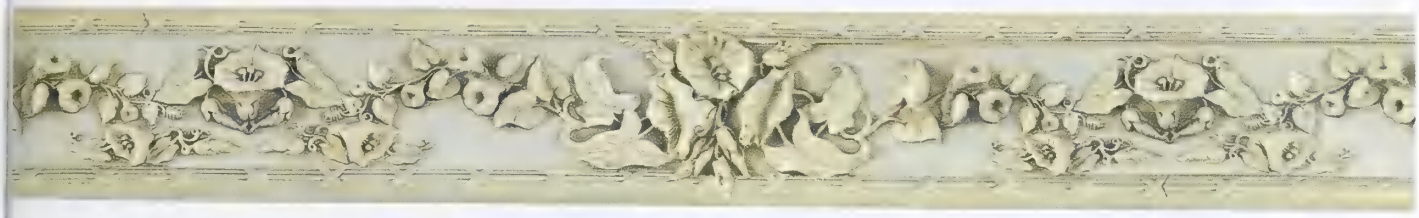
As for buyers, they are hardly in it for charity or goodwill, notes Paul de Brantes. "Sharks disguised as modish gallery owners hope to pounce on babes in the woods," he says. "Babes" in the context of Cheverny are naive sellers who drastically undervalue what they put under the gavel. From great distances, thanks to their antennae, collectors have spotted rare items seldom offered in run-of-the-mill sales. "Finally," he says, "new owners of rather bare châteaus may encounter a painting or a chest of drawers that will bring them class as well as the feeling of ancient ownership."

While anonymity is available to sellers wanting to keep relatives ignorant and at bay, this sometimes fails, as when a cousin walked into the Cheverny orangery on the first day of viewing, beamed in on a familiar piece and went ballistic. On the other hand, some sellers insist on having the origin of the items they consign trumpeted in the catalog. Sue de Brantes says these are "the clever ones," but her husband adds that it "flaunts the disposal of an inheritance in the face of relatives who are in a grouchy mood about not being the owner of the thing in the first place." The sale at Cheverny could easily be a scene in a novel or a film.

Cumbersome pieces like pianos and billiard tables require fork-lifting before being carted to Cheverny. ("Try doing that in the center of Paris," smiles Paul de Brantes, chalking up another one against Drouot.) They are transported on a cushion of hay in horse boxes whose pungent smell is a powerful reminder that the containers are on occasion otherwise used.

It was partly Cheverny's champagne garden-party atmosphere last year that lured important German collectors of historical musical instruments (a Louis XV Chinese lacquer clavichord fetched $196,000 against an estimate of $88,000), and American decorators shopping for pieces to fill monumental spaces in banks and hotel lobbies. Another category of buyer that Paul de Brantes called "fanatics on the alert for conversation pieces" competed energetically for a pair of thirteen-light wrought-iron Art Deco chandeliers designed by Richard Desvallières to hang in an arcade. Estimated at $2,600, they fetched $6,000.

The sale is likely to be peppered with truly odd lots whose provenance has nothing to do with château life but whose sellers or procurers are linked to the region or the event. These lots provide a piquant balance. One year two sections of the original Eiffel Tower staircase (removed to accommodate an elevator) were offered. They brought $180,000—$145,000 more than their combined estimates. Today the steps furnish a New Orleans restaurant and a "utopian settlement" in the California desert. At a later sale the French-American buyer >



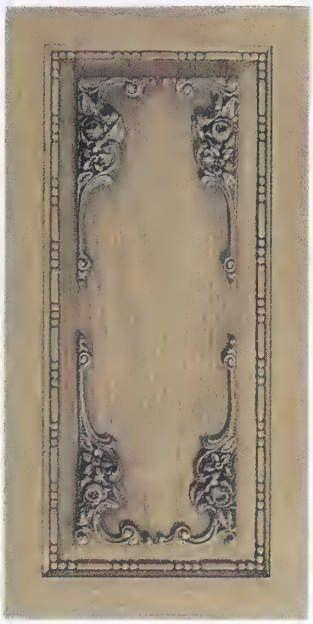
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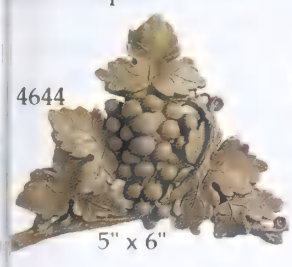


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of one of the sections was permitted to sell a pair of Venetian landscapes that had hung neglected in a dark passage of his mother's New York apartment. They sold for six figures to a London dealer.

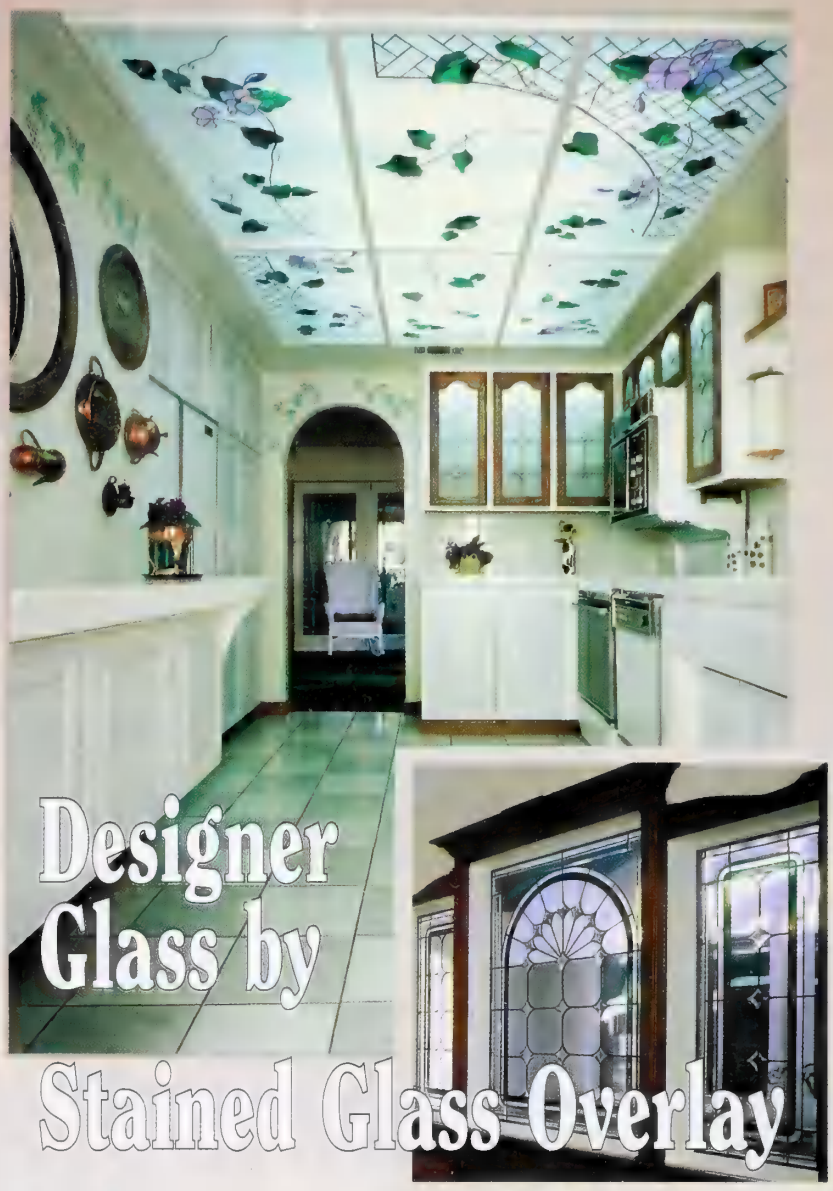
More than the objets d'art and ancestral portraits and museum-quality furniture, it is the passing scene that grips Sue de Brantes. "The variety of people who come is astounding. Children play outside while their parents view an old desk in the orangery, pulling out the drawers and turning them over hopefully, searching for some mark of authentication. Everyone is someone's cousin or sister-in-law. Young people—friends' sons and daughters currently working in Paris—always come home to give a hand. They sell catalogs and umbrellas for charity, reserve seats for the big day, collect grandmothers, run errands, translate, race around looking for extra chairs, answer questions, stay out too late. The hours are long, but nobody seems to mind. The count and countess de Sigalas and their staff are always adorable and have the elegance to be delighted with the invasion."

Although her sale has won respect and is no longer the target of local criticism it once was, Sue de Brantes still has to cope with a certain number of unsmiling faces at the door. She anticipates their anguish in parting with possessions and diffuses the tension with light background music and hearty greetings all around. Everyone is reassured when the count de Sigalas takes his seat.

The auction sails on under the fascinated gaze of its host, who would no more miss a sale than a daughter's wedding. And like other château owners in the Loire Valley, he, too, will lift his hand for a bid. ■

For auction information, write to Flore de Brantes, Le Fresne, 41310 Authon, France; or 9, rue Bayard, 75008 Paris, France. To learn about the "House Party Weekend," write Stephane Renault, 9, cloitre Saint Aignan, 45000 Orleans, or fax him at (33) 38-62-94-08.

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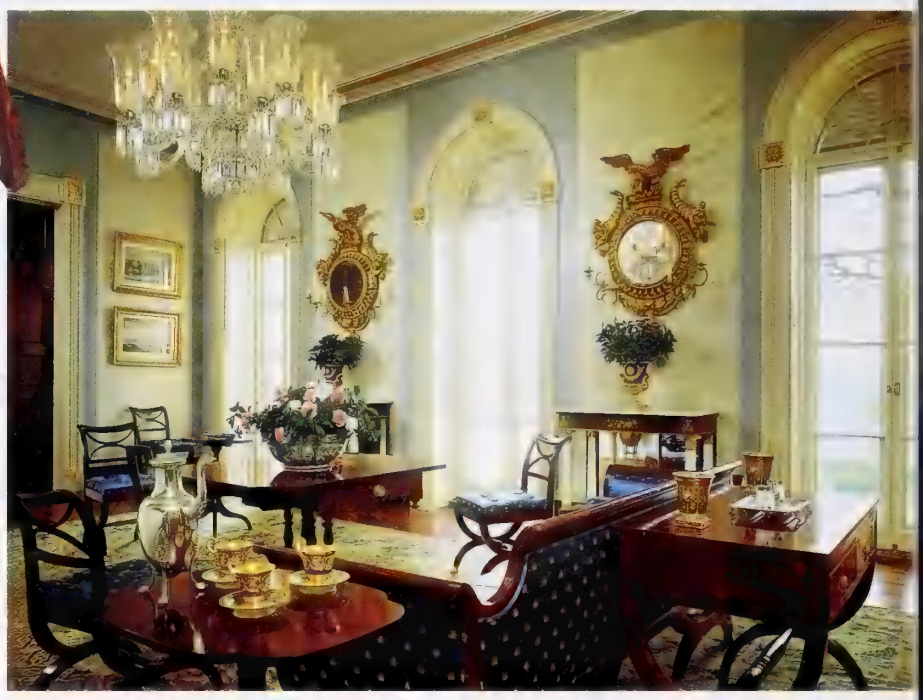
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Greatness for sale

One of the many magnets that draw people to New York every January is the Winter Antiques Show, opening on the 20th at the Armory on Park Avenue



At the Barry Friedman booth, showgoers will find a suite of Art Nouveau dining chairs (ABOVE LEFT). **The special display this year is a re-creation of the drawing room at Edgewater** (ABOVE), **a circa 1820 neoclassical villa on the Hudson River.**

BY MARTIN FILLER

In our world of constant change, antiques are sought not only as things of beauty and value, but also as talismans of continuity and timelessness. Yet antiques and the way people buy them are subject to shifting tastes and changing fashions, reflecting the sometimes fickle nature of collectors who drive the market for rare furniture and decorative arts. No major showcase for those prized possessions has changed more in recent years than New York's Winter Antiques Show, which will have its latest incarnation at the Seventh Regiment Armory on Park Avenue from January 20 through 29.

Since its inception in 1954, this annual exhibition and sale, now 66 dealers strong, has become one of the most eagerly awaited events on the city's social calendar. It is organized as a benefit by the East Side House Settlement in the South Bronx (more than one third of its philanthropic budget comes from the Winter Antiques Show). The exhibition sale—and especially its glittering preview party, being held this year on the night of January 19—marks for many people the resumption of serious shopping after the Christmas holiday. For others, the stellar opening offers the perfect excuse for wearing fur coats indoors, often a necessity in the vast and drafty armory.

"The show started at a time when antiques fairs were still something of a novelty," recalls Louis W. Bowen, a retired New York wallpaper manufacturer who has been on the board of directors of the East Side House Settlement since 1968 and this year is the event's cochairperson (with Arie L. Kopelman, CEO of Chanel North America). "From the beginning we had dealers who offered the very best, but to a lot of people back then antiques were just things that were old, not material for serious collecting."

For decades, the Winter Antiques Show remained as predictable as the arrival of the season in which it is held. Each year, a barely varying load of predominantly English and American furniture of the late-18th and early 19th centuries, thoroughly safe but ultimately boring, would be wheeled into the exhibition hall. Chippendale chairs by the score, dozens of drop-leaf tea tables, herds of camelback sofas, brasses by the barrelful, and enough Chinese Export porcelain to serve the entire thirteen colonies became the steady diet. >

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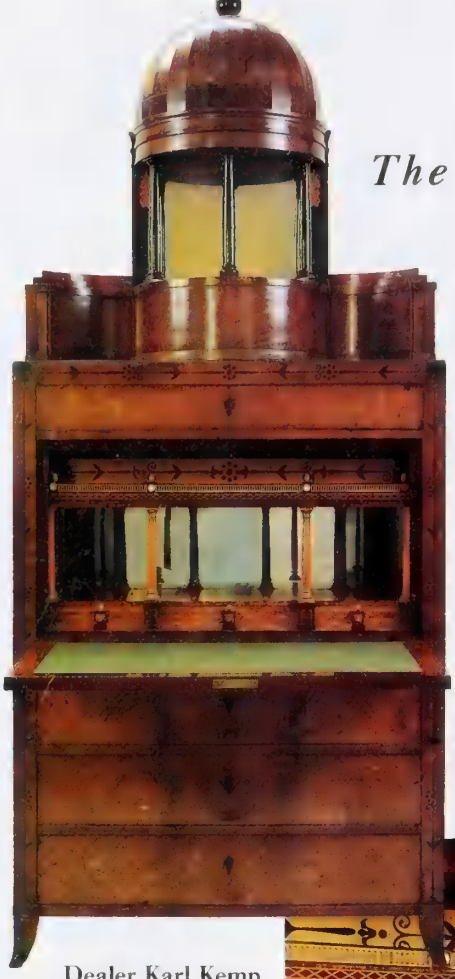
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Dealer Karl Kemp will be showing an 1828 Charles X Baltic secretary with four secret compartments (ABOVE, WITH DETAIL RIGHT). He stays in the five-figure range for his finest pieces, pointing out that at a rival show the digit count goes up to six.

The show is a quintessentially American event—fine objects in an informal setting

"A brown sauce—the whole place," cracks Karl Kemp, a New York dealer in Biedermeier and neoclassical furniture who only recently joined the show.

Along with the rest of the art market, the show grew in the 1980s boom, but the ease with which stock moved in those prosperous times was a mixed blessing for the dealers. "People were buying everything—good, bad, and indifferent," remembers Joan Mirviss, a New York dealer in Japanese prints and paintings and an exhibitor since 1980. "After the recession, the top and the bottom of the market remained, but the middling material just couldn't find an audience."

According to Michael Goedhuis, a London-based dealer in Oriental art, "Mario Buatta, who was then the chairman, created a fantastic, electric show with enormous pulling power for people from all over the United States. He established enough momentum so that when he left the chairmanship after seventeen years, during the recession, the show remained resilient and managed to survive quite a few difficulties."

Those included the faltering economy, which devastated the fine art market (and to a lesser extent antiques and decorative arts). But there was also a change in the Winter Antiques Show's management, and significant competition from other top-of-the-line fairs. "During the 1980s," says Joan Mirviss, "many collectors became more sophisticated and widened their horizons, traveling to the Grosvenor House show in London, the Biennale des Antiquaires in Paris, and the Maastricht Fair in Holland. When I first exhibited at the Winter Antiques Show, I was one of the few specialists. If you looked through the program you found a lot of people who described themselves as handling 'Continental and English furniture and decorative arts.' As really good things became scarcer, it became necessary to specialize."

By far the biggest challenge to the Winter Antiques Show's sense of its own primacy came from the new International Fine Art and Antique Dealers Show, first held in the armory in the fall of 1989. With ten exhibitors from the Winter Antiques Show roster (many of whom wanted a crack at the lucrative pre-Christmas gift market) and a slew of new dealers, including some of the most prestigious names from London and Paris, the International show caused an instant sensation.

Its glamorous, big-budget installations and sophisticated lighting to dramatize exotic wares—such as Russian neoclassical furniture and jewelry staggering enough to make even a tycoon's wife turn emerald with envy—made the savvy new kid on the block a serious threat to the mildly out-of-touch dowager.

The International and the best European shows are vetted—that is, the objects on display are approved by a committee to screen out not just fakes, but also misattributions and mistakes—and the Winter Antiques Show began this practice three years ago. Says Joan Mirviss, a longtime proponent of vetting, "Because we're dealing with works of art it can't be an exact science. It's more subjective than identifying a rock as malachite. But we established a committee of both inside and outside vettors to avoid even the appearance that it was merely a quid-pro-quo situation among fellow exhibitors."

Within a remarkably short time after the International burst on the scene, it became apparent that the Winter Antiques Show was learning to capitalize on its distinct niche, exploiting what set it off from its local and foreign rivals. "There is something about the Winter Antiques Show that is simply not duplicated anywhere else in the world," says Michael Goedhuis, who continues to exhibit both at it and the International, with equally happy results. "The Winter Antiques Show is quintessentially American, and it's not just because of the American dealers or American art. The informality of the show and its accessibility to people of all types is tremendous. It brings in those who may not have bought art before, but are attracted to >

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it and may become collectors. The International tends to attract people who are already fairly serious about collecting."

Karl Kemp points out that "the Winter Antiques Show has always been a show for professional designers. Whoever is doing a big project in the United States, Canada, Central or South America will be there with their clients ready to buy." That readiness has not escaped the attention of New York's major auction houses, which now schedule their major Americana sales to coincide with the Winter Antiques Show.

Adds Kemp, "We try to be realistic and appeal to a young audience. The things at the International are beautiful—*beautiful*—but the prices are simply outrageous. For example, I try to be in the $20,000 range for a very fine armoire or $40,000 for the very best secretary, not the International's $300,000 or $400,000."

The ability to move merchandise has attracted a number of new dealers to the Winter Antiques Show in recent years—six alone for 1995—including several who previously felt that the Winter Antiques Show's Anglo-American traditionalism excluded them. One is Barry Friedman, a New York dealer who is considered one of the world's leading merchants in Art Nouveau, Art Deco, and Modernist furniture and decorative arts. He had long been a highlight at Modernism, the fall show at the Armory that focuses on material of his period and later. "I have mostly museum-quality pieces and sell to institutions and collectors who buy a chair as a sculpture, not as something to sit in. The Winter Antiques Show attracts a much larger audience than Modernism—it's about ten to one—and I like being a pioneer in twentieth century at this show," he says.

Dealers at all big fairs display knockout pieces to attract attention, win press coverage, and bring traffic to their booths. Friedman is following suit for his Winter Antiques debut. "I'll be showing the Art Nouveau dining room set with walnut side chairs and original leathe tooling that Eugène Gaillard made fo the 1900 Universal Exposition in Paris he promises. "It was bought directly fro the world's fair by a Swedish collecto whose family kept it until I acquired from his daughter, aged 94."

Karl Kemp plans to show an equall unusual and well-traveled gem: a Charle X Baltic secretary made in Paris in 182 for a Latvian silk merchant and late taken to Mexico. In its four secret com partments were concealed the peripateti family's treasures.

One continuing feature eagerly antici pated by followers of American design i the show's annual loan exhibition o objects not easily seen by the public, fro masterpieces of the State Departmen diplomatic reception rooms to little known treasures from Winterthur. Thi year's special display will re-create th dazzling drawing room of Edgewater, neoclassical villa of circa 1820 overlook ing the Hudson River at Barrytown, Ne York. That stately home is one of six res idences owned and restored by Richar H. Jenrette, the financier who has bee named honorary chairman of the 199 Winter Antiques Show in recognition o his efforts as a preservationist and accom plishments as a connoisseur.

In the Edgewater drawing room, a se of seven graceful mahogany chairs and sofa with curule (half-circle) legs by th legendary New York City cabinetmake Duncan Phyfe establish a lilting line s different from the staccato clusters o straight legs common in the earlier Fed eral period. Symmetry was all-important too. Above a pair of marble-columne New York pier tables hang a pair o gilded, eagle-topped girandoles (mirror with candelabra attachments), made i Albany about 1815. Certainly nothin more beautiful was being made i Europe at the time, and though undeni ably rich, these American pieces have a inherent restraint and simplicity far dif ferent from the over-the-top excess o much contemporary English Regenc and French Empire design. There coul be no better reminder of American qual ity at its finest—an inspiration and a les son for those who comb the aisles of thi great American show in search of thei own bit of greatness. ■

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house beautiful
JANUARY 1995





Taste in our time

With this issue of House Beautiful, we salute and say farewell to two great ladies, Sister Parish and Nancy Lancaster, the fabulous style setters who defined good taste for interiors in our time. Interestingly, neither was a trained designer, and both disliked rooms that looked "decorated." Yet they were born decorators: women with a delicious sense of color, a firm sense of "appropriateness," and a delight in the unpredictable. Both understood comfort and put it first, creating rooms that we all simply wanted to *be* in.

Mrs. Henry Parish II, the founding partner of Parish-Hadley in New York, died at 84 this past September; Nancy Lancaster, a childhood friend twelve years her senior and the former owner of Colefax & Fowler in London, died a few weeks earlier, in August. Although born in Virginia, Mrs. Lancaster lived most of her adult life in England, and her English houses and the London decorating firm she came to own revolutionized English and American decorating during her lifetime.

Unlike Mrs. Lancaster, Mrs. Parish was a practicing decorator, and as our story by Martin Filler will document, the list of successful designers who apprenticed with her at Parish-Hadley reads like an American Who's Who of Decorating. In her long career Sister Parish created many beautiful rooms, including the Kennedy family quarters at the White House.

Both women had the rare talent that leads to the right mix of objects, colors, and finishes. Whether the end result was a great house filled with rooms displaying fine furniture and collections, or a more modest, even humble place with rag rugs, quilts, family snapshots, and other mementos, the effect was equally stylish.

They shared an appreciation of the value of collaboration—Sister Parish with her longtime partner Albert Hadley; Nancy Lancaster with the English decorator John Fowler, who ran the decorating establishment that bore his name.

We turned to two writers currently at work on books about these women—Christopher Petkanas and Robert Becker—to capture the essence of their subjects for this issue. Our editor Peggy Kennedy flew to England to photograph Nancy Lancaster's last house before it was dismantled, while senior editor Dara Caponigro went up to Maine to record Sister Parish's lifelong retreat.

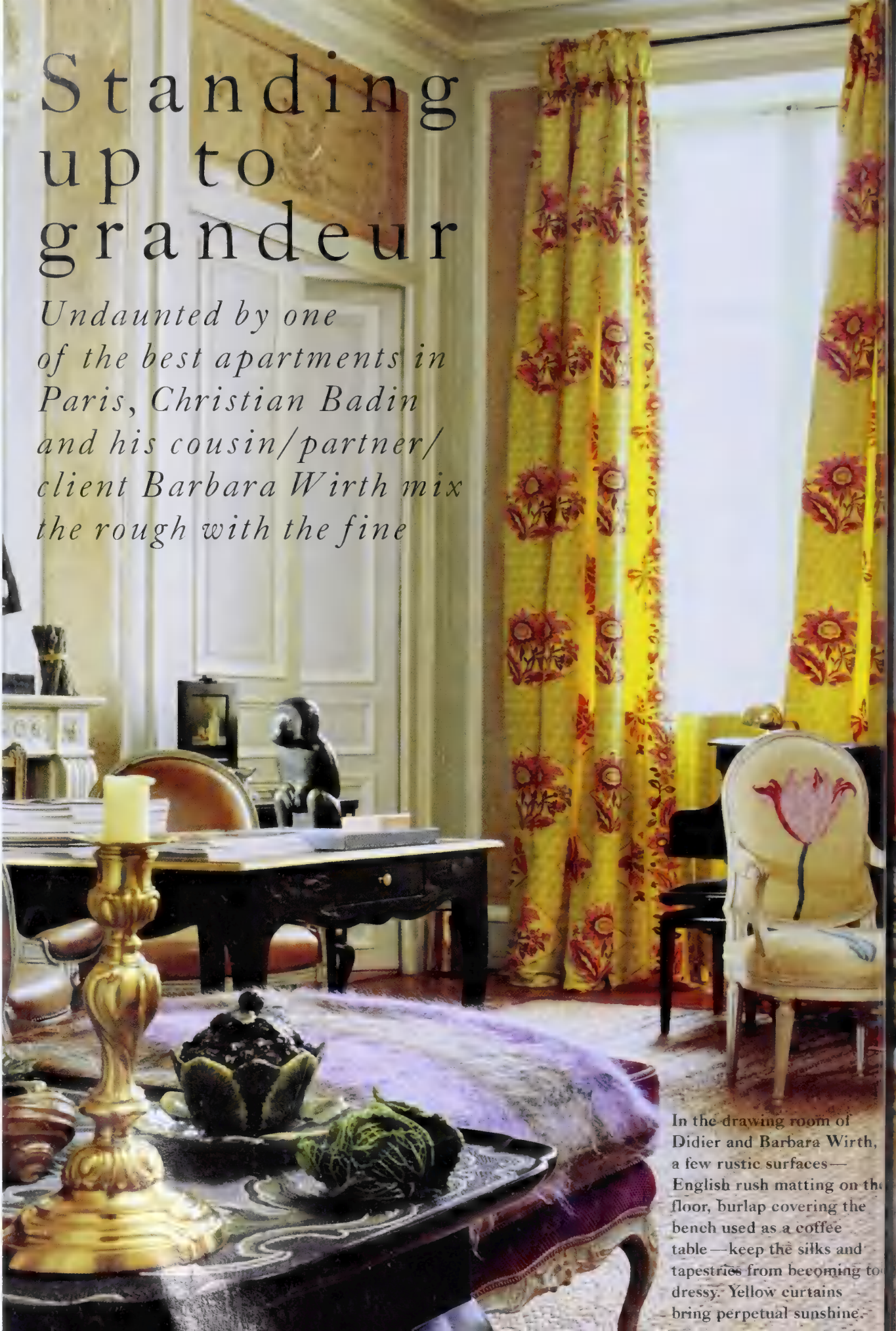
When you look at their houses, we think you will agree that their genius will live on into the next century.

Louis Oliver Gropp

EDITOR IN CHIEF

Standing up to grandeur

Undaunted by one of the best apartments in Paris, Christian Badin and his cousin/partner/client Barbara Wirth mix the rough with the fine



In the drawing room of Didier and Barbara Wirth, a few rustic surfaces—English rush matting on the floor, burlap covering the bench used as a coffee table—keep the silks and tapestries from becoming too dressy. Yellow curtains bring perpetual sunshine.


PLANTS IN GARDEN HISTORY
LA CHAPELLE BRANCACCI



The library is seen from the big square entrance hall (ABOVE), where four painted wood cypress trees by Timothy Hennessy stand among the watering cans. Stone-and-marble floor is 1790 original. Cutout paper work by Gilbert Édard above the door represents an imaginary garden. OPPOSITE, CLOCKWISE FROM BELOW LEFT: Barbara Wirth with her roses. On original fireplace, Bruno Romeda iron sculpture. Drawing room contains three identical new *cartonniers* by Christian Badin. An 18th-century German table with glass beadwork top.









BY CHRISTOPHER PETKANAS
PHOTOGRAPHY BY ANTOINE BOOTZ

If conventional, respectful decorating is what the grandeur of this Paris apartment seems to dictate, think again. Barbara Wirth did. She had something much more original, and colorful, and entertaining, in mind. Working hand in glove with her cousin, the decorator Christian Badin (the two are also partners in the Christian Badin et David Hicks home furnishings shop here), Madame Wirth gave herself the goal of undercutting the seriousness of double-height ceilings and stone floors with black marble cabochon insets, not to mention a perishingly chic address.

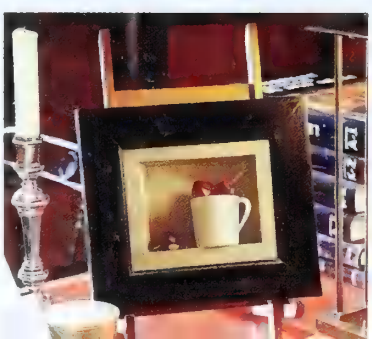
A handful of very good and amusing 18th-century Compagnie des Indes porcelain seashells became a metaphor for the way the whole apartment would be handled, for the way everything would be taken down a peg so that no occupant or guest would feel uncomfortable or unworthy of the setting. "Someone else might have had the shells put on gilt mounts, then displayed where they would never be missed," says Paris-born Barbara. "I prefer them nestled in a Nantucket basket in a corner of the drawing room where few people notice them."

One would be forgiven for expecting in the same room a prettily worn Aubusson, drained by time of just the right excess of color; instead chunky rush matting, skillfully patched by the housekeeper with a needle and thread where traffic is heaviest, crackles underfoot. A Louis XVI bench, its hairy upholsterer's burlap exposed for all of 7th-arrondissement Paris




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In his library, Didier Wirth is seen (OPPOSITE, CENTER) with his grandson Wladimir. Other library views, OPPOSITE, CLOCKWISE FROM TOP: Desk is an early-18th-century French piece; cedar-veneer bookcases are by Christian Badin, who also designed fabric on foreground chair. Tango roses in a silver-gilt wine cooler. Tempera painting by Philip Saalburg. Watercolors hung against books throughout the room are plans for the fortification of Paris, ordered by Napoleon between 1800 and 1814. ABOVE: Among Barbara Wirth's many collections are Mexican baskets.

ociety to see, is obviously on its way to be covered. No, obvi-ously not. Barbara had taken the bench to be upholstered, but heeding it for a party before it was ready, took it back in a hurry. Finally she has decided that it is better-looking in its denuded state, with the original elegant looped stitches that bind the burlap to the frame showing, than it would be covered with any fabric from her shop.

What would the duc d'Orléans have made of all this? Financial misfortune obliged that 18th-century nobleman who owned the Palais Bourbon, now the French National Assembly, to sell off some of the surrounding land to developers. The Wirths' building went up on what is now the place du Palais-Bourbon in about 1790 on the site of the duke's *potager*, thereby depriving him of his own vegetables. In this century the apartment has belonged to the fabulously wealthy Spanish painter José Maria Sert (after he split up with his widely painted wife, Misia), and to the great French general Béthouart, who with his wife presided over one of the liveliest literary and political salons of his time.

The rooms still hum. Barbara Wirth, the author of *The*









The seasonal changes in the dining room where Barbara Wirth, author of a book on table settings, is an enthusiastic and creative hostess, are far more comprehensive than the usual taking up the rug or taking down the curtains. OPPOSITE AND ABOVE LEFT: For the six months of warm weather, ceramic tile walls are exposed, and botanical canvas covers chairs and windows; even the glass collection is coolly clear. In the cold season (TOP AND ABOVE RIGHT), panels covered with a David Hicks fabric slip into channels to cover the tile walls, the chairs turn red, the glass turns blue.







Elegant Table (Harry N. Abrams)—in which the table settings of everyone French and notable from Marie-Hélène de Rothschild to the sculptor César are sumptuously documented—has her menus drawn up, flowers ordered, and oven warmed before other Paris hostesses have even decided who to invite. Her dining room, which overlooks a romantic, typically Parisian courtyard marshaled with potted topiary, wears two, seasonal faces. From May to October the walls are covered in fresh white and pale green ("the color of the heart of a cabbage") ceramic tiles, printed with a geometric motif borrowed from a vintage woodblock in the archives of Souleiado, the Provençal fabric firm in Tarascon near Avignon. Beech wood chairs designed by Christian Badin have oval backs and seats covered in canvas delicately hand-painted with single roses, camellias, scented-leaf geranium, and clematis. Roman style shades at the French windows match the chairs; the mantelpiece is jammed with clear glass.

From November to April, the glass is a collection of 18th century cobalt vases for forcing bulbs indoors, the shades and chair covers are of four-alarm red wool coating fabric, and panels of a sawtoothed red-and-blue Hicks pattern slip neatly into baseboard and cornice channels, completely masking the tiles



The master bedroom (all views) stars a *lit à baldaquin* designed by Badin (OPPOSITE, BELOW LEFT), its canopy made like a giant wire-and-fabric lampshade. Operable Roman shades cover pink walls. OPPOSITE ABOVE: A 1938 portrait of Barbara Wirth's mother, a shell necklace from Tahiti in a French basket. OPPOSITE, BELOW RIGHT: Barbara Wirth loves nature forms, so her husband, Didier, designed these pieces of jewelry to please her. ABOVE: Even the overmantel can be covered by a Roman shade.

For more details, see Reader Information

Remembering Mrs. Parish

Here, amid pictures of her New York apartment and her two island houses in Maine, are interviews with the great decorator's protégés and a reminiscence of a week spent as her houseguest

Sister's legacy

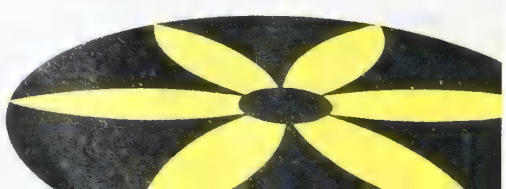
BY MARTIN FILLER

As the moist-eyed congregation poured onto the steps of St. James' Church in New York to the sound of tolling bells following the service "In Thanksgiving for the Life of Dorothy May Parish," one editor turned to another and said, "I know it's the oldest cliché in the book, but this really *is* the end of an era."

None of the hundreds of other mourners who had come to honor Sister Parish, the redoubtable doyenne of American decorating, would have disagreed with that assessment; she was a legend long before her death last September at age 84. "With Billy Baldwin, Mrs. [Eleanor] Brown, and all the rest of that







In a 1986 portrait (ABOVE), Mrs. Henry Parish II, the name she preferred, shows off her precious Pekes. OPPOSITE: Mrs. Parish's last apartment in Manhattan included this inviting living room furnished with her favorite French chairs, Aubusson rug, family-owned English mirror. LEFT: In the Maine house of the Charles Engelhards, a typical Parish painted floor, quilt upholstery, brown paper wallcovering.



generation gone, she really represented America the Beautiful as it was, not as it is today," says David Anthony Easton, one of many decorators who trained with Mrs. Parish and went on to distinguished careers of their own.

In a country simultaneously forgetful of its own history yet yearning for tradition, Mrs. Henry Parish II (as she always billed herself professionally) was the touchstone of continuity in decorating during six decades of unprecedented social change. When she began to do up houses for friends in Far Hills, New Jersey, in 1933—in part to tide her family over during the depths of the Depression—Mrs. Parish was in well-bred revolt against the fusty late Victorian gloom that had persisted in interior design well into her childhood. By the time she died (Mrs. Parish never retired, telling an old friend last year, "I wouldn't know what to do with myself"), she had seen the classic style she perfected carried on by several generations of decorators.

"It was the ultimate twentieth-century statement of the English-American look," observes Easton, who worked in the early 1970s for Parish-Hadley Associates (as the firm was called after Albert Hadley became a full partner in 1964). "It was the last of the red-hot chintzes." Indeed, Mrs. Parish's enthusiasm for floral-printed cotton upholstery, cheery and practical, never waned, and chintz remained a hallmark of her style throughout her career. John Robert Moore II, who assisted her during the 1960s and carries on her principles in his own work, remembers, "Mrs. Parish once sent me out to Greentree, Mrs. John Hay Whitney's great house on Long Island. There was this incredible indoor swimming pool with wicker furniture upholstered in a rose-and-blue-ribbon chintz, at a time when most people wouldn't do anything like that in a house so grand."

Another hallmark of the Parish look, recalls William Hodgins, who began his stint with the firm in 1964, was "that delicious sense of color. She would put a throwaway color—a shawl or a pillow or a chair seat—right in the middle of something we were already working on. It was fine before, but the color brought life and a smile to your face." And what colors! "We were always using robin's-egg blue and coral and shrimp," remembers Moore, naming three favorites in the Parish palette.

Mariette Himes Gomez, who was at Parish-Hadley in the late 1960s, remembers that "even though I'd been to art school I was enthralled by Mrs. Parish's attitude toward color. She'd introduce something totally off that would make the rest of it work, whether it was her apple green or a piece of painted furniture. She really gave it a kick."

The right mix of things was crucial, too. "Sister had an amazing way of putting things together and making rooms look as though they'd always been that way," says Mario



Buatta, whose own Anglo-American work Mrs. Parish praised, even though he never worked for her. Mark Hampton, a 1963–64 alumnus of Parish-Hadley, believes that "Her work was unpredictable, just as she herself was. It could be terribly rich and expensive, and on the other hand it could be funny and bright and casual." Kevin McNamara, a Parish-Hadley associate in the late sixties and early seventies, says, "Mrs. Parish created an aura of comfortable elegance in which the exotic seemed homey and quite natural."

The precise balance between two modes was just where she excelled. "One of the greatest things she contributed was her sense of relaxing formal rooms, that American eye for taking things and making them less stiff and more inviting," says Moore. "Every time I do a house I think of Albert saying to her, 'Come in and mess it up,' because a room can look too set."

Albert Hadley began to work with Mrs. Parish in 1962, and with her went on to forge one of the great collaborations in the history of American design. "Many of the great lady decorators had a man behind them," Buatta points out. "Eleanor Brown had William Odom, Elisabeth Draper had Jack Braden, Nancy Lancaster had John Fowler, and Sister had Albert."

Former Parish-Hadley employees go out of their way to stress the pivotal importance of Hadley's role in revivifying the Parish approach after the firm's founder had been in business for three decades. More than a few of them describe the partnership as a successful marriage of opposite tastes. "She was



Mrs. Parish's summer living room in Dark Harbor, Maine (both views), contains some of her collections: majolica, small boxes. Window valances are painted wood; mantel skirt is needlepoint bearing the owner's initials.

very good at girls' bedrooms," recalls Keith Irvine, a Parish assistant in 1958–59 and the first male on the staff, "but in the late fifties and early sixties her more serious rooms could be rather boring. After Albert was on the scene, her abilities and tastes changed seriously."

One of Mrs. Parish's last protégées, Libby Cameron, who joined the firm in 1984 and is still there, says that of the firm's principals, "She was more instinctual. He is very studied and much of his work is about architecture and balance. She wasn't as learned as he is, and there was a lot more improvisation in her work. They were night and day, a wonderful balance."

Albert Hadley himself sees the relationship this way: "We certainly came to the table from different angles. Sis had a romantic temperament; I think I did bring a certain freshness and a younger, more contemporary approach that perhaps wouldn't have happened otherwise. But our philosophy was right on target together. Even though we had our differences, we not only supported each other but complemented each other. My slight irreverence about it all was a boost to Sis, and I grew in many ways because of her point of view."

Mrs. Parish particularly loved American crafts. Moore recalls how she put a rag rug in front of a $50,000 desk she bought for her cottage at Dark Harbor, Maine. "And I remember back in the sixties how she helped revive the quilt industry in Alabama—which she used to call 'Ala*bah*ma.'" Irvine adds, "She turned country-cozy—quilts, rag rugs, painted furniture—into a marvelous American statement."

But the most distinctive quality Sister Parish brought to her interiors, as Easton summarizes it, was "comfort, comfort, comfort." According to Bunny Williams, who worked for Parish-Hadley for 22 years before starting her own decorating firm in 1988, "The magic was that her rooms were so extraordinarily comfortable. Her sense of design was really domestic. You always had the feeling: This room is for human beings. The light's in the right place, there's a table for your drink, all your comforts are really thought out."

The ease and warmth of Sister Parish's schemes came as a revelation to those who began in other realms of the design world. "I studied architecture and *(Continued on page 112)*



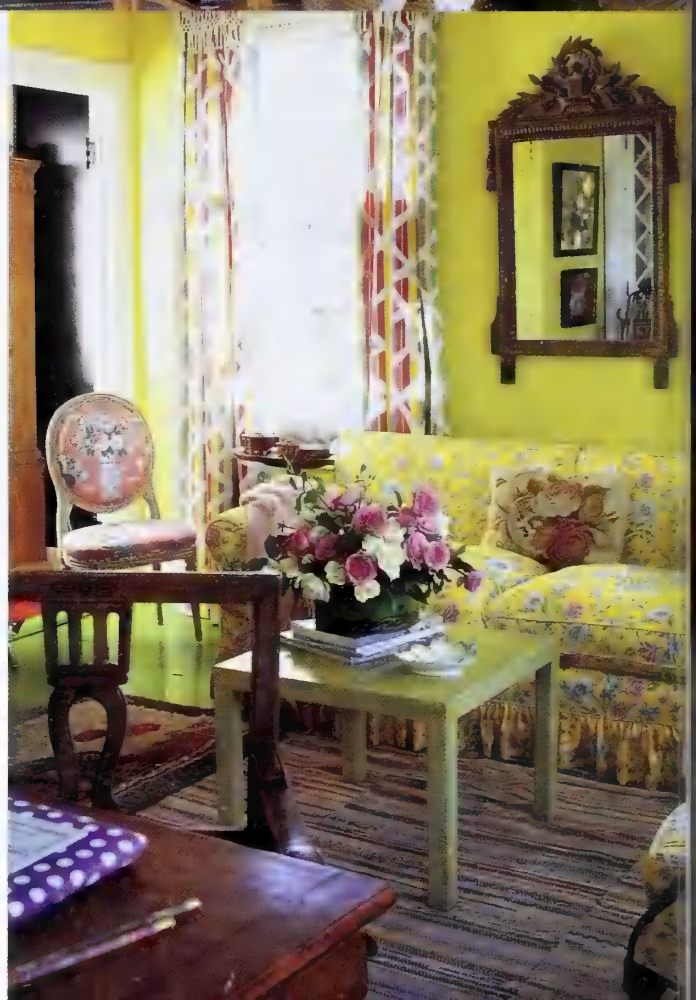
Dark Harbor days

BY CHRISTOPHER PETKANAS
PHOTOGRAPHY BY JEFF McNAMARA
PRODUCED BY DARA CAPONIGRO

"Hello? This is Mrs. Parish," my hostess said, adopting the cracked, high-pitched little-girl's voice she often used to announce herself on the telephone, or when talking to her Pekingese Nanny. "Are you coming? All right, good. Just pray for no fog. Otherwise you're finished. I'll meet you at the ferry. Don't be late or you'll miss the boat."

Mrs. Parish was calling New York from Islesboro, Maine, the island where she spent every one of her 84 summers, and where I was to visit her to work on the illustrated history of Parish-Hadley I was writing [to be published by Little, Brown in the fall]. Mrs. Parish considered Islesboro, with dead seriousness, "the only place to be." When she died in her bedroom there last September, surrounded by things she loved and that had trailed her her entire life—her mother's chaise, the rag rug that inspired little Caroline Kennedy's at the White House—it was in the same maple four-poster in which she had been born.

It is two hours and twenty minutes from Newark to Bangor, Maine, by plane, and the descent does not disappoint. The jabbing treetops, the deep green of everything, spells Maine, even if I was a little shaky as to what it was exactly Maine was supposed to spell, this being my first trip. It had been arranged



hat Mrs. Parish would send a minibus for me for the eighty-minute ride to the ferry in Lincolnville. The driver was a young woman whose husband had done some work for Mrs. Parish. How *is* Mrs. Parish?" she wanted to know.

The landscape between Bangor and Lincolnville is flat and not very engaging. Sometimes the road, Route 1A, goes along the Penobscot River, and that offers some entertainment. Now and then a village that promises charm. Good hardware stores later found crammed with useful things like Lux kitchen timers and spatterware lobster pots in the New England family size you can never find anywhere else. A road sign that advertises a Saturday flea market. Lots of antiques shops. There is a very tempting basket shop on the beach at Lincolnville, but I remembered Mrs. Parish's words about being late. What would be the consequences of keeping Mrs. Parish waiting?

"Everything all right?" she asked, cruising with both hands on top of the steering wheel to her part of the island, the southern part known as Dark Harbor. Getting out of the car, she left a handful of change on the dashboard and keys in the ignition. The back door was open and nobody was home. The smell in the kitchen came from a bar of Ivory soap, "as good to me as Chanel," said Mrs. Parish. The smell of Ivory soap was one of the ways she knew she was home.

When it came to houses for herself, Mrs. Parish never had any other ambitions or hankerings. Her 19th-century, every-which-way shorefront cottage was her castle in Spain. Every fall she closed up this yellow-and-white shingle "summer house" and moved for winter visits a quarter of a mile inland to castle number two, a trim red building that does a better job of standing up to the cold.

OPPOSITE, BOTH VIEWS: **The sitting room in Sister Parish's Maine winter house contains the usual mix of fine (Louis XVI side chair) and modest (white-painted folding table).** BELOW: **In the summer house bedroom stands the famous bed in which Mrs. Parish was born and died. Fabrics are in the pretty reds and pinks she often used. Floor covering is a fitted rag rug.**



Station wagons, children, and dogs crowded the dock at Islesboro. To make sure I saw her, Mrs. Parish was standing beside her car, an aubergine 1984 Cadillac Seville, but she did not gesture. Smiling slightly, a bit apprehensively, wondering how it was all going to go with her green guest, she was wearing the kind of mannish cream shirt that so suited her, a lightly pilled gray cashmere cardigan, cotton chinos, stiff new deck shoes (no socks!), and a silk head scarf. A lot of unexpected dark red lipstick lifted the look to a glamorous plane.

Stylistically, Sister Parish in Maine was Sister Parish times ten, underlined and set in bold type. Her Dark Harbor rooms, with their bazaar of international handcrafts and almost unreasonable profusion of furniture (found, inherited, children's, and doll's), have a head-spinning psychedelic appeal married to what Mark Hampton, who was employed by Mrs. Parish as an assistant in 1963, calls "Beatrix Potter enchantment." She and her husband, Harry, bought the summer house in 1932 for $10,000 ("My *(Continued on page 114)*

Nancy Lancaster's library occupied the orangery, a separate building near the Coach House where she spent her last 22 years. She had previously hung these early-19th-century silk damask festoon blinds at Ditchley. OPPOSITE ABOVE: Flanking the portrait of a boy by Henry Thompson, R.A., are reproductions of Sargent drawings of Nancy Lancaster's aunts Nancy Astor and Phyllis Brand. The striped "sofa" is actually a pair of one-arm chairs bought at a house sale. Table with photo albums was a Regency window seat. OPPOSITE BELOW: The exterior of the orangery, built in the 1950s and now covered with climbing roses.







A fond last look

Pictures taken just before Nancy Lancaster's heirs dismantled the beautiful rooms of her country house









Nancy Lancaster's collection of garden hats (TOP LEFT). ABOVE LEFT: Keys, ladders, and other objects that might get lost on a large estate were given these labels. ABOVE RIGHT: Nancy Lancaster at Haseley Court in the mid-sixties. OPPOSITE: A folding library ladder leaning against shelves of garden and design books. The "secret" door to a small kitchen is disguised with a clever trompe l'oeil of glued-on book jacket spines with painted shadows.

BY ROBERT BECKER
PHOTOGRAPHY BY MICHAEL DUNNE
PRODUCED BY MARGARET KENNEDY

The great country seats of England and Virginia had been the backdrop for most of Nancy Lancaster's life, so she was used to big houses when she moved into her Coach House in 1972. Ditchley Park, where she lived in the 1930s and '40s with her second husband, Ronald Tree, was really a palace, with its gilded reception rooms, its 3,000 acres of pleasure gardens and farmland. Her "Gothick Bedroom" at Haseley Court, painted pumpkin-orange and brimming with more than fifty pieces of exquisite antique furniture, was itself as long as the entire cottage across the courtyard. But when a fire and the impracticality of living on such a scale forced her to sell Haseley Court and move to its Coach House, Nancy wasted no time on regrets. Instead she gave this little house the same immense personality she had bestowed upon the big houses she decorated and lived in during her long career.

Mrs. Lancaster is acclaimed for having loosened up the stately home to create the cozy, aristocratic yet widely popular "English country house look." It was my good fortune to call on Nancy at the Coach House twice a week for three years while I compiled notes about her life and houses for a biography [*The World of Nancy Lancaster*, to be published in autumn 1995 by Alfred A. Knopf]. Unless I had to chase her around her famous walled garden, where she walked the dogs and deadheaded old-fashioned rose bushes, my day with her began in her sitting room. Greeted by "Come in, dear boy, I have something to tell you," I was inevitably swept up by her wit and vivid memory and deposited into the Virginia of her childhood, the days of Winston Churchill's weekend visits to Ditchley during the Second World War, or the era of Nancy's partnership with John Fowler when she owned the decorating firm of Colefax & Fowler.

She modestly attributed the allure and charm of her Coach House to "appropriateness." Nancy told me, "There are very few general rules of decorating and 'good taste' that one can recite, but I think appropriateness is very important. Scale and appropriateness. If you've got a cottage it oughtn't be decorated like Versailles." Thus, she sold her many priceless museum pieces when she sold Haseley Court.

Appropriateness did not mean quaintness, however, despite the diminutive size of her cottage. Her sitting room combined the same *haute style* and creature comfort that defined all of her decorating. She simply adapted what she had always done to suit a smaller venue.

Much of the character of the Coach House came from her

DEUTSCHE GARTEN
GARDENS OF EUROPE
LA DÉCORATION
BARBADOS

The group of engravings in the sitting room are late-17th-century Kip's Views, which Lancaster liked because they show the formal parterres and avenues of English gardens before the landscape movement. She found the blue-and-white-striped linen in Greece; on the daybed (OPPOSITE TOP) is a Colefax & Fowler copy of that fabric called Grecian Stripe. French doors open to the courtyard. High-backed armchair was at Ditchley. OPPOSITE BELOW: Dining room walls are painted with trompe l'oeil paneling and hung with Dutch delft—a type of arrangement Nancy Lancaster used since the 1930s.







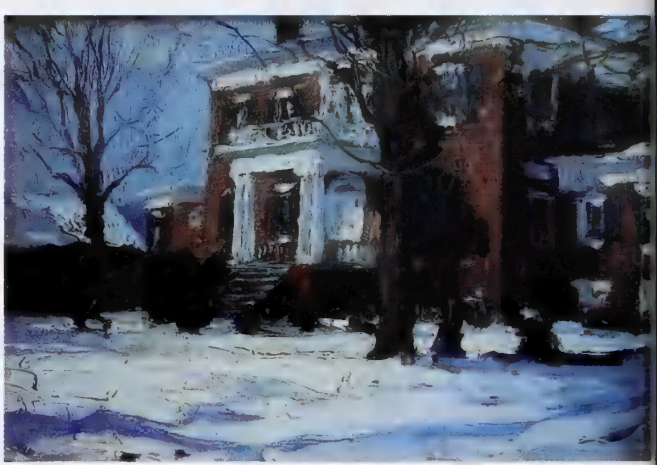












ABOVE LEFT, FROM TOP: **The cottage is part of a 15th-century barn; Nancy Lancaster added dormer windows, covered walls with climbing roses. The structure at left, standing among other outbuildings, is the library. The mirror above the sitting room fireplace has favorite photographs and cards stuck into its frame.** ABOVE RIGHT, FROM TOP: **Looking across the courtyard from the Coach House, the "Gothick" front of the main house can be seen. A 1906 painting of Mirador, Nancy Lancaster's family home in Virginia, painted by Charles Dana Gibson, an uncle.** OPPOSITE: **The private terrace.**

unerring eye in choosing furniture and pictures. Around the fireplace were a threesome of marvelously shaped Victorian easy chairs, both comfortable to sit in and wonderful to look at. She called them "common," but what Nancy thought common couldn't have been more uncommon. She had had the corner sofa made for a farmhouse where she and Ronald Tree staged shooting lunches during partridge and pheasant seasons; in the Coach House her lurcher dogs used it for a bed. The cabriole-leg stool in front of the chair she sat in was Queen Anne; her painted-metal bellows was Pontypool with an ivory and mahogany handle. Nancy may not have used what she knew as grand furniture in the Coach House, but it was very good.

"I like a mixture of furniture in a room because it expresses continuity," she once wrote, "but it must be a mixture that flows, with no one element as a sudden shock." Color bound the disparate ingredients of the sitting room—the furniture as well as the engravings, Dutch delft, and Wedgwood portrait medallions covering the white walls. Light blue appeared in the china, the ribbon "cornice" *(Continued on page 116)*









The French wallpaper in the main bedroom (TOP) is called Angoulême. Matching fabric in the ruched crown over the bed (RIGHT) tempers the grand gesture of the crown—a typical Lancaster stratagem. ABOVE: The dressing table still-life. BELOW: Silhouettes adorn the bathroom wall.

For more details, see Reader Information







Doric abstract

Architect Hugh Newell Jacobsen is known for giving classical forms an innovative American spin. This example is a new house on the banks of an Ohio river







To make large houses less imposing, Jacobsen frequently breaks the total volume into separate pavilions. ABOVE: The Doric temple–inspired central element stretches out symmetrically to a pair of Palladian wings with sinking hyphens and shedlike garages. Uninterested in an exact duplication of the past—not in forms, not in materials—Jacobsen chose vinyl clapboard for the siding, asphalt shingles for the roof, and glass for the pediments. BELOW: Sited at the edge of a steep ledge, the back of the one-story house rests on a high podium that serves as a terrace. RIGHT: A curved stair leads up to the terrace.



BY SUSAN ZEVON

PHOTOGRAPHY BY ROBERT LAUTMAN

Famous for scouting out the territory

before he goes near his drafting table, Hugh Newell Jacobsen has once again translated a historic building style into a refined contemporary American house. It is a skill admirers regard as nothing short of Jeffersonian. Jacobsen was charmed by the Greek Revival village in the valley across the river from the site and took his inspiration from it. "The house," he explains, "abstracts the characteristics of Greek Revival—actually only the Doric columns obey the orders." He broke the plan up in the Palladian manner, with deep pavilions linked by shallow hyphens. The garages are painted green and burgundy to echo neighboring farm sheds and to "announce their separation from the all-white house."

The building stands high above a river in Ohio on a wooded ledge. Its lucky occupants had raised three children in a traditional suburban neighborhood but were, according to the wife, "no longer tied to schools, and ready for adventure. We wanted to create a nest just for the two of us." They

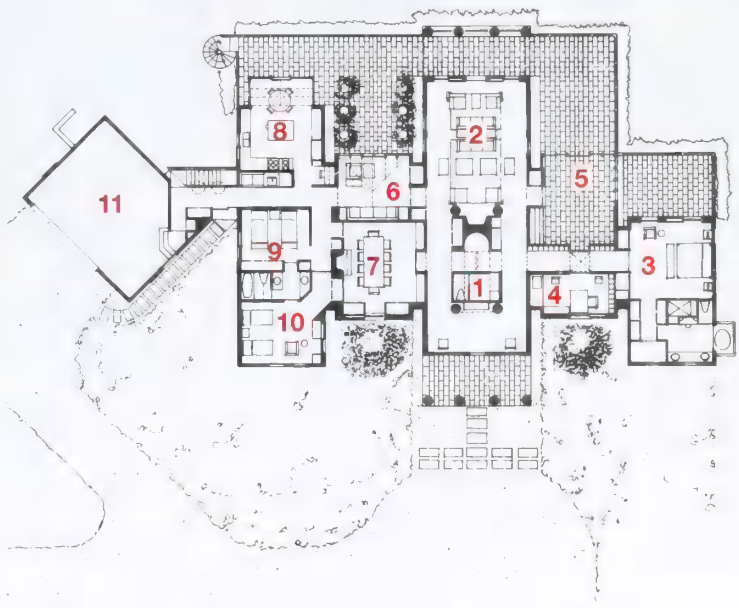


A fireplace is built into the "cella" on the living room side (BELOW). OPPOSITE, CLOCKWISE FROM TOP LEFT: A cantilevered antico verde marble slab faces the front door, and the foyer is flooded with daylight from above. Looking past the living room to the family room in a side pavilion. French doors and a glass pediment open the space to the sunset and river view. Interiors by the Jacobsen office; coffee table and side tables designed by the architect.









The cella, or house within a house (1), is at the core of the living room (2). The pavilion at right contains the master suite (3) and porch (5); its connecting hyphen is the study (4). The family room (6) and dining room (7) occupy the hyphen at left, and the left pavilion houses the kitchen (8) and two additional bedrooms, (9) and (10). The garage (11) is convenient to the kitchen. The second garage is a separate building.







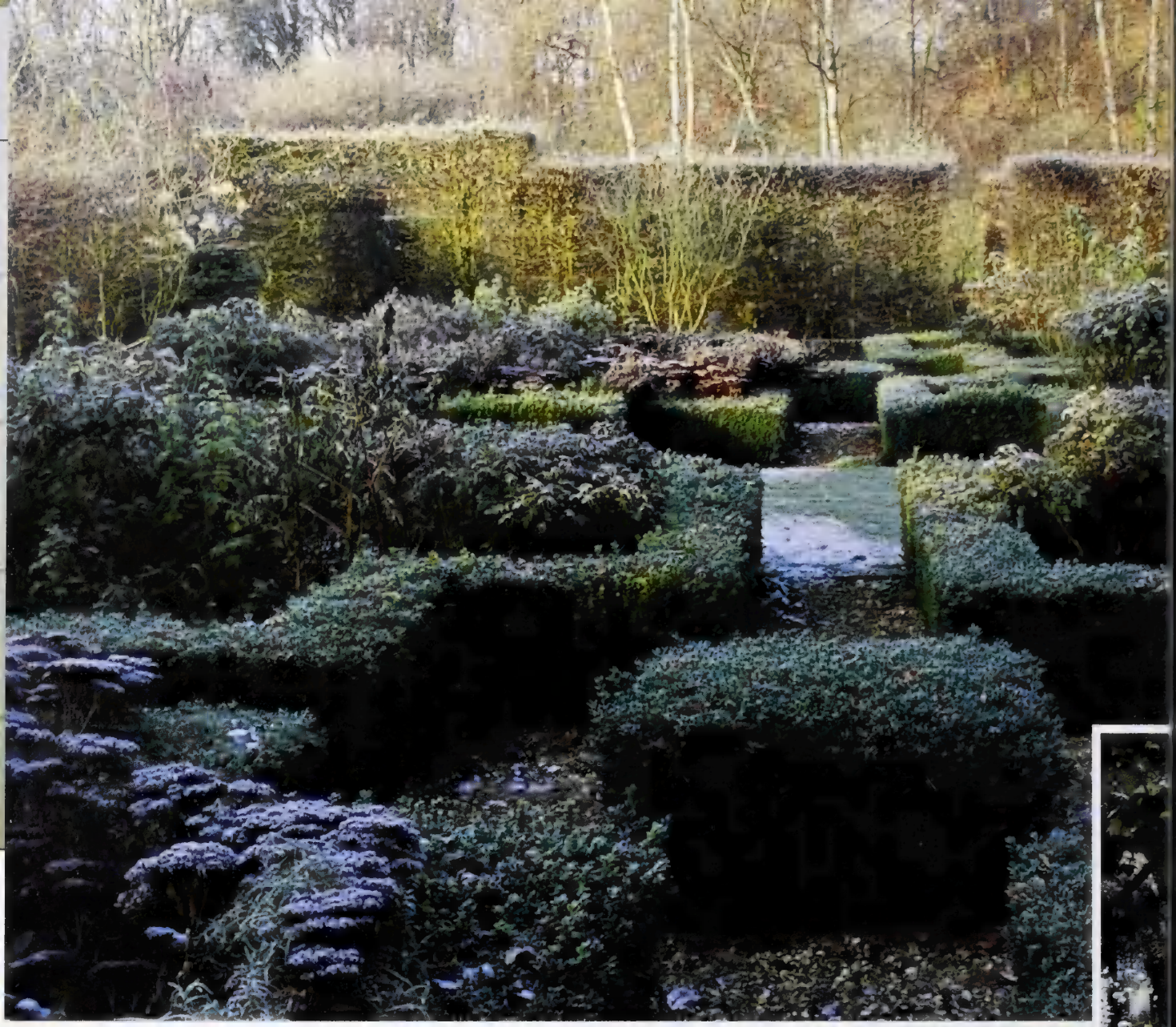
CLOCKWISE FROM ABOVE: **A corridor through the cella is lined with closets and bookshelves. The iron bed in the master bedroom is a design by Hugh Jacobsen. Television and stereo equipment are built into a wall of the family room. Part of the terrace is enclosed to form a porch.**

For more details, see Reader Information

found a secluded property deep in the woods and started looking for an architect. "We didn't consider building a period house; we could have bought one that was already standing," she says. "And we didn't like contemporary houses that look like they belong in California." Her husband had been impressed by several Jacobsen houses he had seen in magazines, so they invited the architect to look at their land and accept their commission.

Hugh Jacobsen likes to build an architectural surprise into his houses. In this one, visitors who step through the front door find themselves facing what he calls a "cella," the small, houselike indoor structure that was traditional in Greek temples. In the ancient world, an image of the deity occupied the cella. Here in Ohio it contains some modern necessities—a powder room, closets, even a passageway. Beyond this house-within-a-house lies the living room, where tall glass doors and a glass pediment open to the view across the river, a fine landscape seen from most of the rooms. In winter, after the beech trees have shed their leaves, the vista from the house stretches toward the horizon, where the lights of the Greek Revival village gleam.





Connecticut-bred Mark Rudkin has become a prominent garden designer in France, where he has lived for forty years. With a flamboyant style that stresses generous plantings in a single color, he is changing the face of many French gardens



An American in Paris





Inspired by Sissinghurst, Mark Rudkin's own garden, Le Bois du Fay in Le Mesnil Saint Denis, is composed of garden rooms with entrances along a central hornbeam corridor (NEAR LEFT). FAR LEFT: In the Rose Garden, frost-covered clipped box, seen against a hedge of variegated beech, frames beds of lilacs, roses, and sedum 'Autumn Joy' at season's end. BELOW: Seventeenth-century French paving stones bordered by clipped box spheres separate beds of foxglove mixed with old roses in the white garden. OPPOSITE BELOW: Mark Rudkin.



BY PAULA DEITZ
PHOTOGRAPHY BY CLAIRE DE VIRIEU AND ERICA LENNARD

France's love affair with American zest and derring-do has run the gamut from Benjamin Franklin to Josephine Baker, and lately to the landscape designer Mark Rudkin. The *paysagiste américain,* as he is called, has created a sensation with public and private gardens that beat the French at their own "bedding out" game. "First, no rare or expensive plants," he says of his triumphal replanting of the Palais Royal garden in Paris, originally designed in the 17th century by the great André Le Nôtre. No need to alter the historic parterres, he believes, but his secret is to plant solid yet irregular blocks of common annuals with a unity of color in subtly related tones. Shades of blue one summer give way to yellow and white another year in this central Parisian courtyard.

Mark Rudkin's skills in horticulture and design were sharpened when he was a boy in Fairfield, Connecticut. There he gardened alongside his mother, Margaret Rudkin, who founded the company Pepperidge Farm. They cultivated mixed borders designed by Agnes Selkirk Clark, a family friend. Rudkin later studied dance with Martha Graham, and her sage advice in 1954 ("It is time you went to Paris") reshaped his life. He has lived in Paris for forty years.

First he painted and became accomplished in the Abstract Expressionist and figurative modes, but his life was transformed again in 1981 by a visit to the garden at Sissinghurst in England. "The plan and the plantings overwhelmed me, and I was inspired to create a garden of my own," he says, recounting how he





Below a curtain of Italian poplar trees, the walled garden at the château Blérancourt is a homey setting of sunflowers and orange cosmos divided by arborvitae from asters of every hue (TOP AND EAR RIGHT). ABOVE: The blue garden at Le Bois du Fay. RIGHT: Clipped lindens and low fences covered with variegated ivy and honeysuckle surround the mounded beds at the Palais Royal parterres.



drew up the scheme for Le Bois du Fay, his garden in the village of Le Mesnil Saint Denis southwest of Paris. His fame grew with his garden. First, friends enlisted his advice as a designer, and then came official commissions including a request that he redesign the flower borders of the derelict Palais Royal garden.

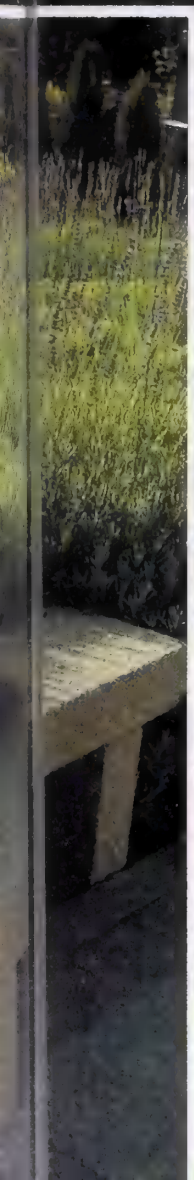
Long walks among the colorful borders of Parisian parks like the Jardin du Luxembourg as well as in the flower fields of Provence have informed Rudkin's unique style. In the walled garden of the French-American museum at the 17th-century château of Blérancourt near Compiègne, he has blanketed beds with plants from the Americas in a late-summer palette of lavenders and golds.

Rudkin considers it his real triumph to work near artist Claude Monet's garden in Giverny. His gardens for a new museum devoted to American Impressionists who worked with Monet stand as a salute from one master to another.

Mark Rudkin's series of enclosed gardens fronting the Musée Américain in Giverny (TOP) **recall the individual gardens of village houses across the way. Located on the former hay fields Monet so often portrayed, the low limestone structure is terraced into the hillside.** OPPOSITE TOP: **Twin flower fields of white cosmos terminate the garden.** CENTER AND FAR RIGHT: **Rows of lavender and santolina are an architectural and agricultural complement to the museum.** NEAR RIGHT: **Grasses edge a surrounding meadow.**

For more details, see Reader Information









An evolving style

Peri Wolfman and Charley Gold, a dynamic duo immersed in the food world through photography, store keeping, and writing,





have left their doorman apartment building and carved a "big old-fashioned country house" out of a loft in downtown Manhattan

In the main room (LEFT AND ABOVE LEFT) the original beams add warmth, as do faded red rugs and furniture that is, first of all, comfortable. ABOVE RIGHT: The sconces in the entrance hall are made from *toques chinoises*, used in France as kitchen strainers. Says Peri Wolfman, "We wanted something that would establish the importance of food in this house even as you walked in."



BY LINDA ELLERBEE

PHOTOGRAPHY BY WILLIAM WALDRON

PRODUCED BY SARAH KALTMAN



"This place is about evolution. It's about the way Charley and I live now. Although we manage to get them home for dinner pretty often, our boys are grown and gone and our needs are different. Our taste has evolved, too."

Peri Wolfman is talking about the loft she shares with Charley Gold, her partner in life and work, in a 19th-century cast-iron building in Manhattan's SoHo district. Gold is a food photographer. Together they write books and own Wolfman-Gold & Good Company, a tableware and home furnishings store located a few steps down the street from their new home.

Loft life was the solution to a more scattered previous arrangement of apartment in lower midtown, store downtown, and photography studio in a third location.



Although its feeling is old-world, the kitchen is very American, with its commercial range and deep Vermont soapstone laundry sink that hides dirty dishes from guests. The old grocery counter (OPPOSITE) was rebuilt to house recycling and trash compartments, drawers for utensils, a microwave. On the side facing the dining area there is plenty of storage for Wolfman and Gold's collection of Victorian cutlery (ABOVE AND BELOW), much of which can be seen in their new book *Forks, Knives & Spoons*. The pantry and china storage closet (RIGHT) are faced with old screen doors. The copper clock is from a train station.



Wolfman again: "We wanted to integrate our lives. The fewer hassles you have, the easier it is in a city. So we divided the loft space in half. On one side are Charley's studio, his office, and two guest rooms which are large enough for a comfortable couple of nights but too small for the boys to move back into permanently." Wolfman smiles. "The other half is our big old-fashioned one-bedroom country house."

The "house" is a custom fit for two very particular people. Originally there were room dividers but no walled rooms. Very seventies. Very slick. Very open. Very passé. Besides the one bedroom, Wolfman and Gold wanted two bathrooms—one for each of them—a giant closet; a big room for cooking, eating, and entertaining; a small den; and a tiny office for Wolfman. They got everything they wanted in a remodeling by architect Larry Bogdanow and contractor Peter Codella.

The couple had been devotees of pure white and, according to Wolfman, "We still wanted the freshness of white, but with a more mellow, old-world feeling—warm

and cozy. Instead of one white we used many, mostly creams and vanillas. The crown molding we installed brought some scale to the living room. To give the place some age, we uncovered the original beams and used materials of the late 19th century such as wainscoting. We kept the floors dark. Where there were original wood floors we painted them a kind of dirty green. I am sick of light polyurethaned floors."

There is nothing modish about this loft. You find surfaces you want to touch, and you find cherished possessions that have moved many times with Wolfman and Gold: the French billiard light fixture over the old grocery-store counter separating the kitchen from the rest of the big room; Gold's copper pot collection, stored on the open kitchen shelves that are something of a Wolfman trademark; the antique Irish dining table of scrubbed pine. "My sons say I change places but not things. Still, we edit out what we no longer use and keep what we love. That's all part of the evolving process, and so is the focus of the whole scheme. Now that we're not raising children, we have a place that looks best at night, filled with lots of people," says Wolfman.









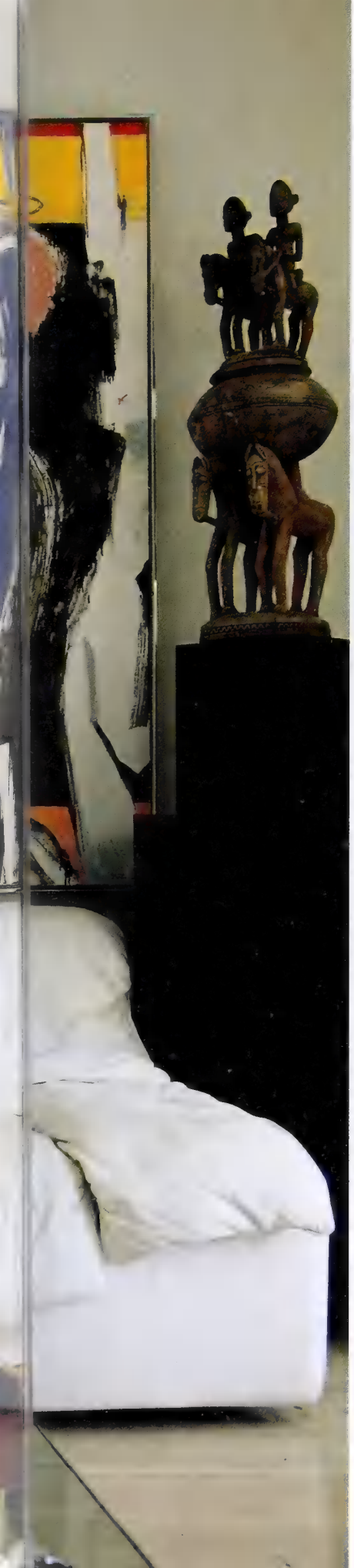


Peri Wolfman's bathroom (ABOVE) is her special private place: "Separate bathrooms and checking accounts make for good relationships." She found the old pedestal sink at a wrecking company. RIGHT, FROM TOP: Two guest rooms are tiny but welcoming spaces. On Wolfman's bathroom table are necessities and silver objects, such as spoons too small to eat with. The couple turned a small space into a laundry with a table for folding clothes and shelves to store linens and luggage. OPPOSITE: The small master bedroom, cozy and countrified with its iron-and-brass bedstead, demanded inventive storage. One solution is a pair of bedside tables with hidden shelves beneath the skirts. Wicker trunks and Chinese wedding baskets (in foreground) also help.

For more details, see Reader Information









In the strong Texas light

A distinguished Houston mansion gets scrubbed down and smartened up with primitive African art and modern American style

A deft collage of contrasting textures and neutral hues invigorates Anita and Gerald Smith's living room (LEFT). The painting by Dimitri Patrov is flanked by African art; the slouchy leather sofa is from Roche Bobois. In the dining room (ABOVE), up-to-date halogen lights hang from high old ceilings. RIGHT: Shots of colorless color: A pair of secondhand bergères were silver-leafed, then covered in black-and-taupe damask.





BY MIMI READ
PHOTOGRAPHY BY
FRAN BRENNAN



A car noses up to a pair of simple iron gates; they part electronically, let the car through, and close again in seconds. Suddenly, you are on a remarkable private street lined with tremendous heavy-boughed oak trees and turn-of-the-century mansions. Each house radiates a kind of ripeness, a settled and manorly grace. Each speaks of bygone architectural enthusiasms and of time passing slowly, in rich human increments.

The street is located in one of Houston's earliest suburbs, which was built several decades before the burgeoning of the oil industry. Just before their wedding seven years ago, two Texas natives named Anita Webber and Gerald Smith bought one of its houses—a glamorous 1912 Spanish Prairie-style mansion with a stucco facade, a generous porch, and a swooping red-tile roof.

When the Smiths first saw the eighteen-room house it was mired in heavy drapery and wallpaper. Anita, who was a staff designer at Bloomingdale's on the East Coast for three years and now has an interior design practice in Houston, had a brighter and cleaner vision of it. To persuade her skeptical fiancé to her way of thinking, she issued him a formal design proposal.

"If you can make it look like that," he said, carefully studying her drawings, "we'll buy it." Anita Webber and Gerald Smith said wedding vows just inside the leaded-glass front door.

"The light," she says, "is overwhelmingly beautiful." *(Continued on page 116)*



A 1930s KitchenAid range and copper hood (TOP) were in place. A small butler's pantry with copper sink and original cabinetry (ABOVE) serves as a wet bar for parties. In the breakfast room (RIGHT), the pine country table is a reproduction, but the glass-front cabinets are original. Wooden masks with brass and shell inlays come from Africa's Ivory Coast.

The couple first saw the house mired in heavy drapery and wallpaper. With a formal design proposal, decorator Anita Smith persuaded her skeptical fiancé to buy it



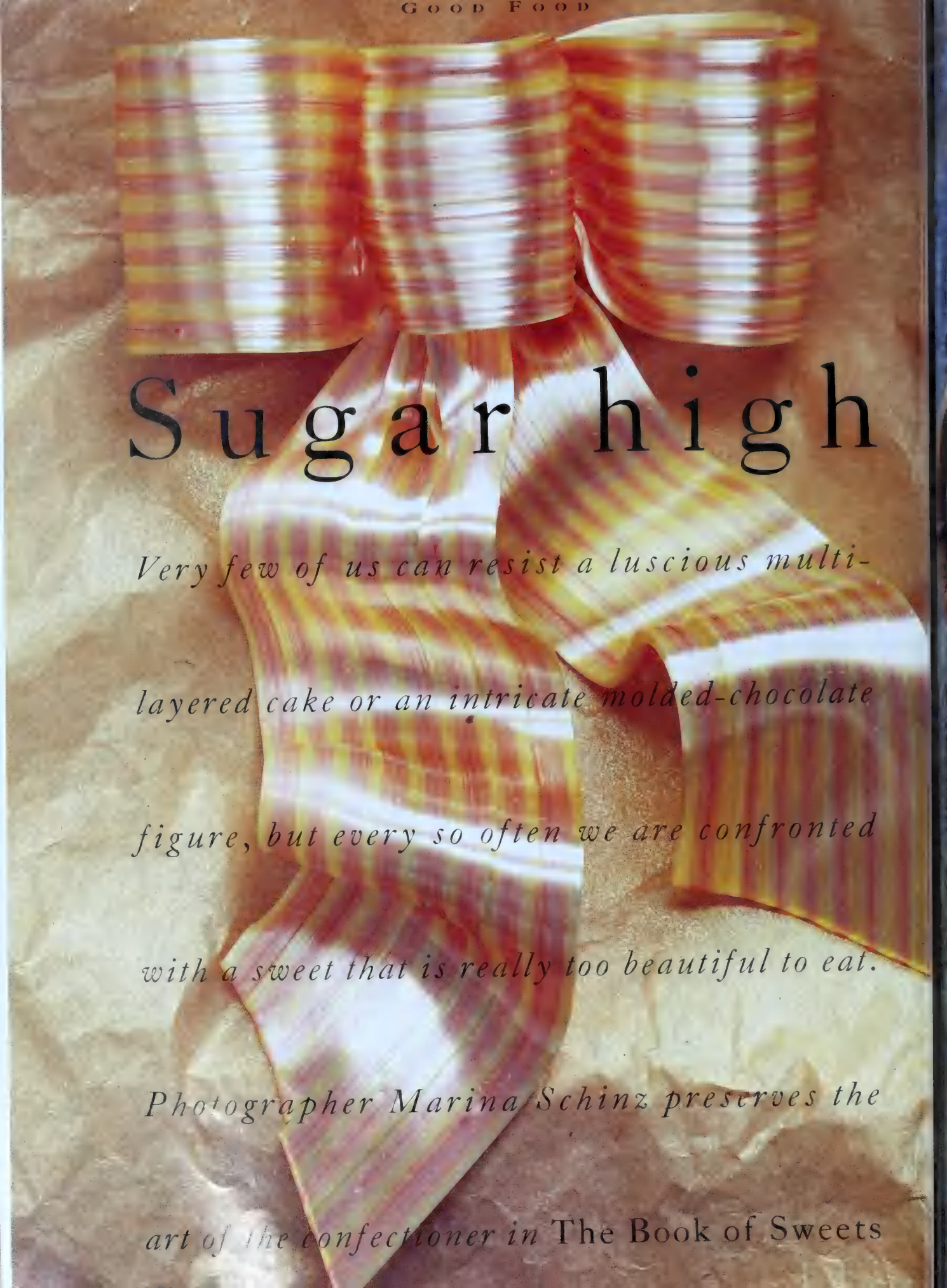




The pencil-post bed is poised at an angle (ABOVE), adding graceful motion to the guest room. BELOW: In the master bedroom, a European armoire and linen-slipcovered club chairs shed a cool 1920s glamour. An African mandolin leans in the corner. RIGHT: The boys' bedspreads and blankets were chosen in primary colors so they would match most toys. The sofa is slipcovered in easy-to-wash mattress ticking. From left, Jackson, Anita, and Jordan Smith.




inosaurs



Sugar high

Very few of us can resist a luscious multi-layered cake or an intricate molded-chocolate figure, but every so often we are confronted with a sweet that is really too beautiful to eat. Photographer Marina Schinz preserves the art of the confectioner in The Book of Sweets



A bow made of pulled sugar shines like satin, OPPOSITE. A German poem in which eternal love is declared inspired a Swiss candymaker to create this chocolate heart and keys, ABOVE.









BY ELIZABETH MAYHEW
PHOTOGRAPHY BY MARINA SCHINZ

Sugar is perhaps the most versatile ingredient in the pantry: Add moisture and press it into myriad shapes, add heat and spin it into threads. Combine sugar with chocolate, nuts, or dough and create an endless array of edible art.

Sugar's creative possibilities have long intrigued noted garden photographer Marina Schinz. For fifteen years Schinz gathered images of candies, cakes, and cookies on her travels in the United States, Mexico, Japan, and throughout Europe. Her photographs, now assembled in *The Book of Sweets* (Harry N. Abrams), are an ode to confectionary. The book, which does not contain recipes, explores the role sweets have played in our cultural heritage. Desserts and candies have always been an intregral part of life's milestones and celebrations. After all, what would a birthday be without a cake?

Sweet sensations. ABOVE, CLOCKWISE FROM TOP LEFT: ***Tirggel*, a gingerbread cookie, depicts a 19th-century court musician; glasslike plates are created by pouring a boiling sugar mixture into oiled molds; marzipan miniatures will delight even those who ordinarily refuse to eat their vegetables; a candy apple and blossom are made from blown sugar.** OPPOSITE: **In Switzerland, tiny baskets of marzipan fruit like this one are sold in confectioner's shops.**





ENTERTAINING

Conversation pieces

Just in time for your holiday celebrations, two pros on the cocktail party circuit—caterers Serena Bass and Stephen Kennard—offer terrific, easy-to-make hors d'oeuvres

BY JANE ELLIS

"When you have just a tiny bite it has to make its point right away with a burst of flavor," says Serena Bass, whose catering company in North Salem, New York, bears her name. "If a guest takes a bite and stops talking, that's a successful hors d'oeuvre." Today these small pleasures should be light as well as delicious, according to Manhattan caterer Stephen Kennar "The days when guests made a meal from cocktail party foo are over," he says. A bite or two of something very fresh ar full of flavor is the best thing to offer today's health-conscio partygoers. His rule of thumb: Provide at least three but n more than eight different hors d'oeuvres. For the cocktail hou figure on three to five hors d'oeuvres per person.

Taste treats, CLOCKWISE FROM TOP LEFT: **Bosc pear wrapped in prosciutto. Sea scallop ceviche nestled in radicchio. Parsnip, carrot, and sweet potato pancake. Beet and apple salad on endive. Juniper-flavored salmon tartare on six-grain brea**


Campbell's
CREAM OF CELERY
CREAM OF CHICKEN
Cream of Mushroom SOUP
Tomato SOUP
CREAM OF POTATO
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ROOT VEGETABLE PANCAKES WITH GINGER DIPPING SAUCE

Recipe from Serena Bass

For sauce:

- ¼ cup *hoisin* sauce
- ¼ cup freshly squeezed orange juice
- 1 2-inch piece fresh ginger, peeled and finely grated
- ⅛ teaspoon salt

For pancakes:

- 2 parsnips, trimmed and peeled
- 2 carrots, trimmed and peeled
- 1 sweet potato, peeled
- 2 tablespoons butter
- 1 small yellow onion, peeled and minced
- 1 egg
- 1 heaping tablespoon flour
- 2 heaping teaspoons curry powder
- ½ teaspoon freshly ground black pepper
- ½ teaspoon cayenne pepper

Prepare sauce: In a small bowl, mix all gredients together. Cover and store in the frigerator for up to one week. Bring to room mperature and stir well before using.

Prepare pancakes: In a food processor fitted th a fine grating disk, separately shred the rsnips, carrots, and potato. Place each vegable in a separate bowl and set aside.

In a large sauté pan, melt the butter over edium heat, add the onion and cook until ftened. Add the carrots and potato and conue to cook until vegetables are partially ne, about 5 minutes. Add the parsnips and ntinue to cook for 3 more minutes. Remove n from heat and add the remaining ingredits. The pancake batter can be prepared to is point and refrigerated overnight.

When ready to cook pancakes, bring mixre to room temperature. Place a lightly ed frying pan over medium heat. Scoop well-rounded tablespoons of the mixture d place in frying pan, flattening the mounds th the back of a spatula. Cook pancakes til crisp and golden brown on both sides, out 4 minutes. Serve hot with dipping ce. Makes about 30 hors d'oeuvres to serve to 12.

SALMON TARTARE ON SIX-GRAIN BREAD

Recipe from Serena Bass

- 1 pound salmon fillet, skinned and boned, sliced into ¼-inch dice
- 1 heaping tablespoon minced fresh dill
- 35 juniper berries, finely minced
- ¼ cup finely diced shallots
- 2 tablespoons light-colored olive oil
- 3 tablespoons freshly squeezed lime juice
- Salt and freshly ground black pepper
- Six-grain bread, crusts removed, and cut into 1¼-inch squares
- Fresh dill sprigs for garnish

In a mixing bowl, combine the salmon, minced dill, and juniper berries. At this point the mixture can be refrigerated overnight. One hour before serving add the shallots, olive oil, and lime juice and mix well. Season with salt and pepper to taste. Spoon salmon mixture onto pieces of bread and garnish with sprigs of fresh dill. Makes about 30 hors d'oeuvres to serve 10 to 12.

BEET AND APPLE SALAD ON ENDIVE

Recipe from Serena Bass

- 3 firm endives, base cut and leaves separated
- 5 ounces beets, cooked, peeled, and finely diced
- 5 ounces Granny Smith apples, peeled, cored, finely diced and mixed with juice of 1 lemon
- ¼ cup water
- 1 envelope gelatin
- ¼ cup mayonnaise
- Salt and freshly ground black pepper

Soak the endive leaves in a bowl of cold water for 10 minutes, drain, and store covered in the refrigerator until needed, or overnight.

In a bowl, mix the diced beets and apples and toss well. Set aside.

In a small saucepan, sprinkle the gelatin over the water. Allow mixture to sit for 5 minutes, or until gelatin is softened. Place the saucepan over low heat and cook, stirring, for about 2 minutes, or until gelatin is melted. Remove from heat and cool slightly. Whisk one tablespoon of gelatin mixture into the mayonnaise. Combine mayonnaise with the apples and beets and season with salt and pepper to taste. Spoon tablespoons of mixture onto root end of endive leaves. Makes about 30 hors d'oeuvres to serve 10 to 12.

FRESH BOSC PEARS WITH PROSCIUTTO

Recipe from Stephen Kennard

- 3 ripe Bosc pears, peeled, halved, and cored with all seeds removed
- Juice of 1 lemon
- ¼ pound very thinly sliced prosciutto or Parma ham
- Toothpicks
- Freshly ground black pepper

Slice each pear half into ½-inch horizontal wedges. Toss pears in lemon juice. Slice prosciutto into long strips, about 1-inch wide, and wrap around each wedge of pear in a spiral pattern. Secure prosciutto on pear with a toothpick. Repeat with remaining pear wedges. Sprinkle with black pepper. Makes about 30 hors d'oeuvres to serve 10 to 12.

SEA SCALLOP CEVICHE IN RADICCHIO

Recipe from Stephen Kennard

Use only the freshest sea scallops from a source you trust. If you are not sure they are absolutely fresh, cook the scallops in boiling water until they begin to turn translucent, and reduce marinating time to 2 to 3 hours.

- 1 pound very fresh sea scallops, rinsed and cleaned
- 1 cup fresh lime juice, about 8 to 10 limes
- 2 medium-size ripe tomatoes, skinned, seeded, and chopped into ½-inch cubes
- 1 jalapeño pepper, seeded and finely chopped (wear rubber gloves when handling hot peppers)
- 1 ripe avocado, pitted, peeled and chopped
- ½ red bell pepper, seeded and chopped
- ¼ cup virgin olive oil
- 2 tablespoons chopped fresh cilantro leaves
- 3 tablespoons snipped fresh chives
- 3 heads radicchio, leaves separated, rinsed, and dried

Slice each scallop horizontally into 2 to 3 discs and place in a ceramic or glass bowl with the lime juice. Refrigerate scallops for 5 to 6 hours, or overnight.

At least one half hour before serving, remove the scallops from the refrigerator and add tomatoes, jalapeño, avocado, and red bell pepper. Return mixture to the refrigerator and chill well.

Just before serving, add the olive oil, cilantro, and chives and stir well. Place radicchio leaves on a serving platter and, using a slotted spoon, place 1 tablespoon of ceviche in each leaf. Serve immediately. Makes about 30 hors d'oeuvres to serve 10 to 12. ■

Continued from page 67

If something went wrong, she dealt with the unexpected with aplomb, like Julia Child cooing over a fallen soufflé

came from a very modern background where decorating wasn't discussed," explains Easton, who was hired by Parish-Hadley in 1972. "I remember being invited to Sister's apartment when the deal was being worked out and I was stunned by her great sense of luxury and comfort. She had a wonderful knowledge, as a woman, of how a house functioned—from the large sense of how a room was put together to the smaller sense of how a table worked next to a chair." The process by which she arrived at those decisions, Hodgins points out, was often plain old trial and error. "If there was a tough, strange corner, she'd shift things around and finally stand back and say, 'That'll do.'"

Irvine still remembers her skill in placement. "She could whip furniture around and create a composition that was flawless, with marvelous movement and an edge of wit. That was her greatest talent," he says. "I've often thought, 'Here's something Mrs. Parish would have done—she'd have moved five little chairs in there instead of two.'"

Moore recalls with wonderment that she "couldn't draw at all," yet it would be a mistake to misinterpret Mrs. Parish's successes as happenstance. Hodgins says, "You saw Sister's professionalism when you went with her into a room we were about to work on and she took it in all at once. She may not have been able to draw it, but those eagle eyes would survey it and it was all there. Then the scheme began germinating in her head."

Nevertheless, America's leading interior designer tried to perpetuate the illusion of amiable amateurism, a vestige of her generation and class. "Mrs. Parish liked to work in the house on East 69th Street with just herself, Albert, and a secretary, so the world would think they were this little firm," says Williams. Moore adds, "She had her little tiny office that looked like a dollhouse, with a little painted desk and one filing cabinet that was about ten inches long. But it was very misleading, because what we called the factory was across the street and up the stairs, and there was a whole accounting office another block away."

That same modest attitude toward obvious success extended to her very cooperative and therefore highly successful relations with the press. In a period of increasingly cutthroat competition between magazines, she always remembered her old publishing friends. But everything had to be done offhandedly and personally. Mario Buatta once asked Mrs. Parish about an interview she had just given to a reporter they both knew. "'*Interview?* I didn't give an interview. That girl came by to get some decorating tips for her new apartment,'" is how Buatta recalls Mrs. Parish's disingenuous response. "She didn't want you to know that she loved publicity."

The most noteworthy way in which she blurred the edges of her keen professionalism was to make her clients her friends—those who weren't her intimates already. "She took unbelievably good care of her clients," says Mark Hampton, no slouch in that department himself. "If they were out-of-town people she entertained them whenever they came to New York. She had an amazing quality of being tremendously interested in her clients and very much wrapped up in their lives, which is what gave her such complete authority over their houses."

Mrs. Parish had an equally comprehensive effect on the people who worked for her, and the lessons they took away from their Parish-Hadley years were far more instructive than mere styling hints. "Both she and Albert taught me that when you were working on a job, 'Make it right, *then*,'" Hodgins says. "Whether you had to shorten a valance or repaint a wall, her way of coping with anything that came up was very straightforward: 'Fix it and get on with it.' She had a very serious awareness of responsibility for the jobs, that they be really well done and appropriate."

And although she decorated the houses of the richest people in America—Engelhards, Gettys, Kennedys, Mellons, Mortimers, Rockefellers, Whitneys—Mrs. Parish never lost her Yankee practicality, the spine of her ramrod profession posture. "It was the mechanics of decorating that I learned from her," Williams asserts. "You may be influenced by taste or style, but we're a service business. How do you spend someone else's money? How do you get estimates? How do you get it delivered on time? I went to the workrooms and learned how to make a sofa from the ground up. I know how curtains should be made. I was taught to glaze walls by the painters. It was *years* before anything was directly my responsibility, which is the best way to learn. When I started my own business I didn't make a lot of mistakes because I had such an incredible background at Parish-Hadley."

And even if something did go wrong, Mrs. Parish showed her assistants how to deal with the unexpected with imperturbable aplomb, like Julia Child cooing over a fallen soufflé or a dropped turkey. "We were doing a beautiful house out in Far Hills for Mrs. Straus of the Macy's family," recalls Moore. "The painter misread the orders—one room was supposed to have yellow lacquered floors, but he did them throughout the whole house. I went in to tell Mrs. Parish, who called Mrs. Straus and said, "I've just had the most fantastic idea—we'll do all the floors bright yellow!' And the house looked like a dream. She had a wonderfully calming perspective about decorating."

That was because for Sister Parish, even the most ravishing rooms were no more than adjuncts to the life meant to be lived in them. That was emphasized by her wonderful old-fashioned Episcopal memorial service, which centered not on her considerable professional achievements but on her devotion to family, tradition, and country. Fittingly and movingly, the last hymn was "America the Beautiful." Sung by New England aristocrats and New York sophisticates, it took on a very personal meaning as a tribute to one who had done so much to make her corner of the world a more beautiful place to live in. ■

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Continued from page 69

How many nights were spent cutting up seed catalogs, pasting the cutouts on lampshades, making pinpricks around each picture

father thought it was wickedly expensive"), and with it 100 pieces of golden oak for $100. Golden oak? Mrs. Parish? Not to worry. She enameled it white.

Decorative painting is another big feature of her rooms. "The idea was always to do something bright but also to do something quick," says Robert Jackson, who painted the kitchen floor with fun-house blobs and swirls in gooey colors. "The way we worked was very ad-lib, with Mrs. Parish getting up in the morning and saying, 'I want blue and red.' You wouldn't believe the number of lampshades, tables, bookcases, and surfaces that were thrown at one."

When pictures of the summer house first appeared, in 1967 in *House & Garden,* their impact on both the trade and public was enormous. The magazine did a good job of evoking the rooms' padded, freighted atmosphere: "Deeply cushioned, you can sit or lie almost anywhere in blessed ease. . . . Mrs. Parish does not believe in wasted space, barren corners, or lonely, unadorned tables. . . . Although she has certain fondnesses—paintings of dogs, almost any kind of needlework, faience vegetables—she is remarkably catholic in her acquisitions, and she puts the whole whirlpool together with a blithe and cavalier disregard for genre."

Twenty-five years divided the publication of those words and my visit, but the description still fit. Only now everything was amplified—there was more of everything: more wicker, more afghans, more decoupage.

As I was to learn, Mrs. Parish's domestic routine was as constant as her decorating. She rose at seven, when Christina, her good-humored Polish maid in the last years of Mrs. Parish's life, brought her breakfast on a tray. The tray rattled with Limoges porcelain, patterned with the dancing clover motif Porthault designed many years ago for Louise de Vilmorin.

Mrs. Parish normally made an appearance about nine. The first couple of days of her Islesboro stay—usually May to September, broken up by a trip or two to New York—were devoted to sorting out the things she had had trucked up from town, or driven up herself, in order to get through the summer. "She will take off at midnight from New York to Maine, alone in the station wagon packed with toys for grandchildren and cushions and throws and rugs, and start to work as soon as she arrives," remembered her old friend Diana Vreeland, who headed *Vogue* in the sixties. "Nothing stops her." While Mrs. Parish was away every year the curtains in her Fifth Avenue maisonette, formerly Gloria Swanson's, were cleaned, the carpeting repaired, the windows washed. Like so many things in her life, the maintenance of her apartment was carried out according to a strict timetable.

Our spring mornings in Maine were spent on the porch, Mrs. Parish wearing a floppy straw hat and seated in an Adirondack chair whose wide arms provided convenient shelves for a rotary telephone and address book. Settled th she took care of diverse bits of business. One day that includ phoning the plumber about a sprung pipe. ("Johnny? Are y there, Johnny? This is Mrs. Parish, Johnny. We're in terri trouble. When can the trouble be over, Johnny? Thank y darling.") Even when she was in New York and there wa leak in Maine, "I know it, I can feel it," Mrs. Parish would s

The same morning the next call was to one of the f remaining client-friends whose decorating needs she actua looked after herself. It was to Henryk de Kwiatkows the self-made aviation mogul, to tell him about a suite William and Mary furniture she had seen on the mainla with her daughter Apple the week before, furniture she t was just right for Calumet, Mr. de Kwiatkowski's Kentuc horse farm.

All but 565 people clear off Islesboro in winter, when da light is a momentary chink in a thick leaden sky, but M Parish was not one of them. She adored it then. "I love to the children walking home from school, and the rare car t goes by. And then I also stuff animals with the Baptist sewi circle." How many January nights were spent cutting up vi tage apple-seed catalogs with nail scissors, pasting the cuto on parchment lampshades with Elmer's glue straight from bottle, making pinpricks around each picture with an o fashioned icepick... How many nights did the winter clo show midnight...?

Such pastimes seem quaint if mysterious to Islesboro's ne comers—even Hollywood had made inroads in a blue-blooc resort that is capable of turning hot-blooded in the face intruders. Mrs. Parish said she knew Beverly Hills had come the island when at a single meal at John Travolta's she v served lobster *and* filet mignon.

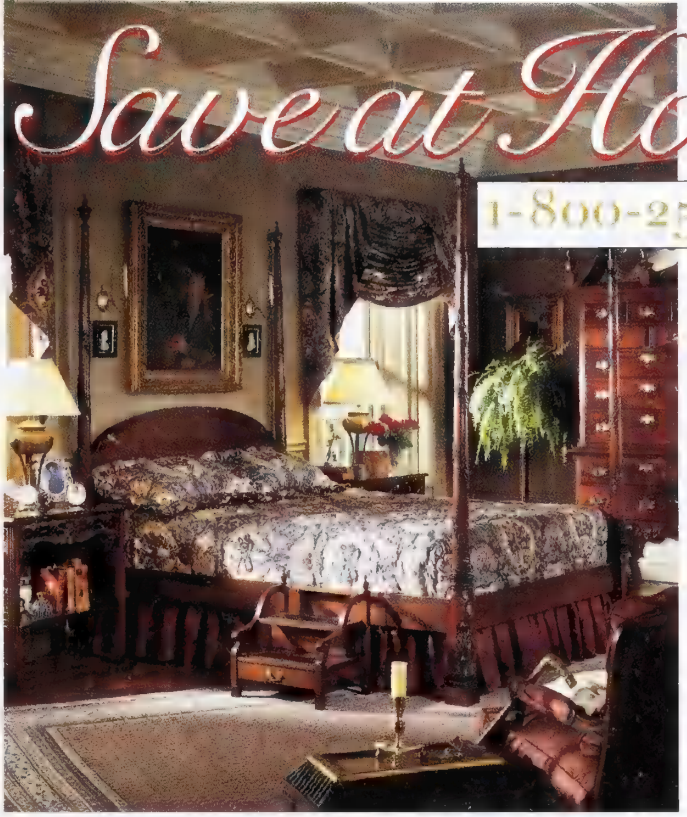
Beyond the accomplished cuisine of Noelle, the Fren cook she brought over every summer, Mrs. Parish's feeli about food was that her mother's had never been better chicken hash, salmon croquettes, Junket, apricot tapioca. T house chowder in Maine was made with haddock from the and carrots and onions from the kitchen garden, and served a Robert Jackson marbleized table set with lacy raffia pla mats, green-glazed Provençal earthenware, and bambo handled cutlery. Mrs. Parish's dinner attire was usuall pleated white silk shirt, narrow navy trousers with perman creases, a heavy ribbed navy cardigan, white ballerina sho gold shell earrings, and a string of Barbara Bush pop bea One night she asked me if I minded if she dined in her "wra per," a bell of pink-embroidered quilted oyster satin that swu stiffly around her ankles. Mind it? I loved it.

The rhythm of Mrs. Parish's life in Dark Harbor picked in July and August, when many of her eight grandchildren a four great-grandchildren descended from all over the coun shouting "Pop-pop," their nickname for her. She would hol

ambake at the Grindle Lighthouse and dog show on her lawn, which rolls picresquely down to the water. Most of ne island showed up for the latter, armed ith buckets of water in case the contesnts got out of hand. The rules were very astic. A mongrel, provided it was shown y a winsome six-year-old, had a much etter chance of winning than a pedireed terrier.

What else diverted Mrs. Parish on lesboro? Every evening, she told me, ne relished the ritual race to dry herself f after a bath before the water ran out. he was famously devoted to her coniner garden of "everything that smells od"—jasmine, honeysuckle, nicotiana. "It is time to dress for what I call 'a rls' supper,'" she wrote in a brief memr in 1979. "My friends Lilly, Phyllis, d Ellie are coming. I look forward to it if I were going to a grand ball. We are imated beyond necessity. Dark Harbor ings that out in us. 'Don't you think it's me she had a new dress?' one of us asks e other about someone we all know. Have you ever tasted such a tasteless eal?—you would think she'd at least ke up her skirt.' 'Next summer I prom- I will learn to cook.' It is all riveting us." It was all very riveting to me, too, is privilege of observing up close a eat, thoroughly American, seat-of-ur-pants original.

The trouble was that it was not yet e season for clambakes and dog shows, d Mrs. Parish was worried about e. "Did you notice how warm it was day?" she asked, standing close to the e. "Well, it doesn't get any warmer an that." (It had not been very warm at .) "Since it's your first time here I ought I'd tell you how things go. I have y bath around six. We watch the news six-thirty. When it's over we get to ve a snort. Dinner is a bit after seven. nen just think: in a little while we can to bed. None of this makes me feel ry hospitable. I mean, I'm always ppy with this plan. But I feel as if I ould be giving you a jazz band." ■



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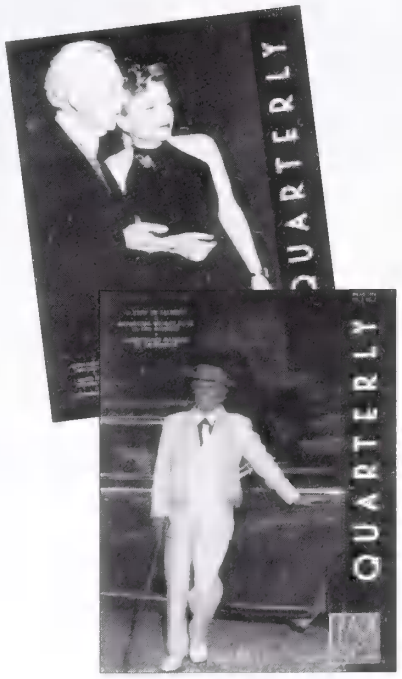
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A Fond Last Look

Continued from page 76

that ran along the top and down the corners of the walls, the piping in the slipcovers, the striped cotton that Nancy found on a trip to Greece, and the acanthus swirls in the carpet, tying everything together like a drawstring. "Someone once told me I have a good eye for color." She also had a good ear for color names. Among them were Butter Yellow, Soul of Blue, Bad Mourning (sun-faded black), and Dead Mouse. Along with Ditchley White, and Rushbrooke Pink, these are shades long associated with her inventiveness and iconoclasm.

Promptly at 1 P.M., Nancy's butler Fred Field would ask, "Will you come to lunch?" For months I was flattered to be seated at the head of the table in one of the chintz-covered wing chairs, until the day Nancy announced to another guest that she always sat men in the wing chairs because she was afraid they would break her painted side chairs. Even in the dour English wintertime, sunlight seemed to flood constantly through the tall window, inundating the rose geraniums in their pots on the window seat and reverberating from walls painted to suggest Queen Anne paneling. A luncheon of game fowl or spring lamb was served on the marbleized pedestal table that Nancy designed in the 1930s; she bought the white glass chandelier during a trip to Germany, and found the ivory-colored commode painted with goldfish in France.

Through an agreement with the new owners to whom she sold Haseley Court, Nancy retained for life not only the Coach House, but her walled garden and the use of half of the estate's greenhouses. She also kept the stone hipped-roof pavilion that she had built in the 1950s as an orangery, converting it into her library with a false ceiling, a wooden floor, plumbing, heating, shelves, and what the architectural historian James Lees-Milne described as her "perfect taste."

What Nancy loved most in a house was what she called "the stamp of history"—evidence that it had survived over time, its edges smoothed, hems frayed, colors washed out. She recognized it most in the antebellum plantation houses that she saw as a child in Virginia; part of her genius as a decorat was that she could capture this spirit in her own houses.

The festooned silk-damask blinds had hung at Ditchle then Haseley Court before they were installed in the Coa House library. She had them replaced once after the overhe water tank burst and they were permanently stained, b rehung the old ones a short time later, preferring "the color atmosphere" to new apple-green. Photographs and drawin of Nancy's mother and aunts—known in their day as t "Beautiful Langhorne Sisters" of Virginia—and her sor Jeremy and Michael, cascaded down the walls. Watercolors the interior of Mirador, her beloved house in Virginia, we arranged over the shelves. Even the books in the cases spoke Nancy. Rare garden anthologies, a complete bound set *Country Life* earmarked at articles and houses she fancied, hi tories of the American Civil War, all mirrored her person interests, while a number of published memoirs by visito such as Winston Churchill commented in hyperbole on t hospitality and magic she created in her various houses.

One opinion she used to declare firmly came to life in t library. "I can't bear anything that looks like it's been decorate The library was dateless and timeless. Faded red leather, lin and silk melded seamlessly with mahogany, rosewood, a walnut. A Regency concave window seat stood in front of pair of striped armchairs in front of an oak long-table. Gree and-gold-painted metal tea canisters became lamps, 18t century pleated "dress curtains" their shades. I was particula fond of the long-seated hunting chair that Nancy had had six years before at Kelmarsh Hall. I would sink into its down-fill cushion after lunch to read a stack of old letters from Nanc aunts Lady Astor and Irene Gibson, only to open my eyes Nancy standing over me in one of her jauntily tilted, broa brimmed garden hats with a wry smile on her face. "Did wake you up?" It was a marvelous room in a world that spo of an extraordinary life, an extraordinary woman. ■

In the Strong Texas Light

Continued from page 100

In a distinctly un-Southern fashion, she keeps windows bare except for minimal shades, which are pulled down at night. Most of the painted wood mantels were stripped and waxed. (The original owner was a lumber baron.) Red oak and white oak floors were sanded, rubbed with white paint, and poly-urethaned. Downstairs walls were painted the same color in every room: pale taupe. Upstairs, wheat-colored Berber carpeting was used throughout. "It's very continuous and tranquilizing," Anita Smith says.

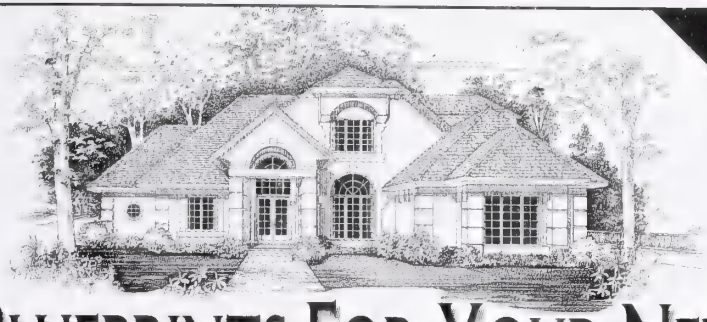
This serene backdrop was livened up with some decidedly contemporary furniture from her husband's bachelor days—he lived in a posh high-rise—as well as his extensive African art collection, which the couple continues to augment. The two children, Jackson, four, and Jordan, two, handle their parents' ancient treasures all the time. The boys love to sit on a small Gurunsi chair, and they are learning about the tribe that made it.

Into this mixture, Anita Smith sneaked several primiti pine pieces she had collected as a single woman, along with few treasured antiques like the 19th-century child's high cha in the breakfast room. And of course the couple began pu chasing furniture together. Their first joint acquisition was t luxe, faintly Art Deco armoire in their bedroom—rather a sty istic compromise between his penchant for streamlined co temporary things and her passion for evocative older ones.

Anita Smith fashioned the boys' bedroom around the needs and personalities with unmitigated brightness, stylish stark furniture, and the option of making a fine mess.

"This is a historical home," Anita Smith says. "Though pared it down, I did not make any structural changes. You do want to take away all that flavor. What's important about a interior is that it's got to say something about you and wh you love." ■

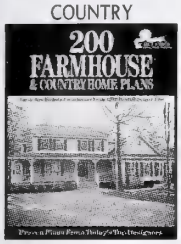
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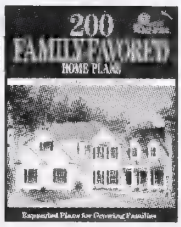
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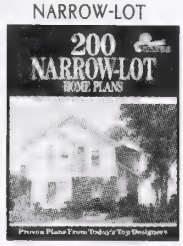
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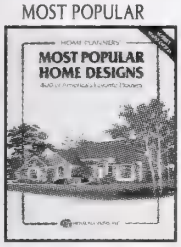
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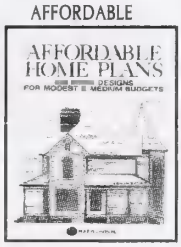
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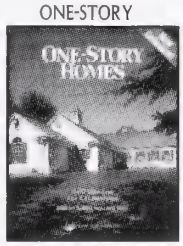
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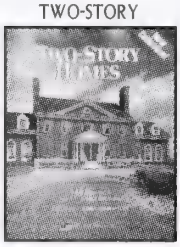
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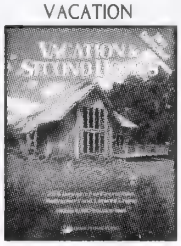
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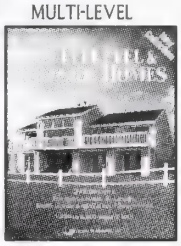
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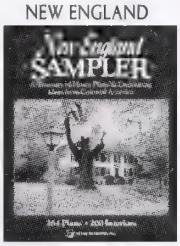
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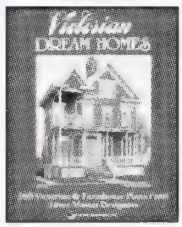
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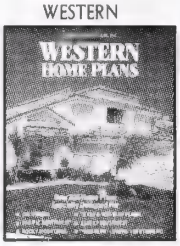
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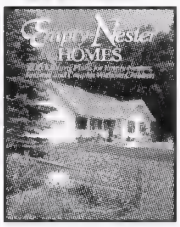
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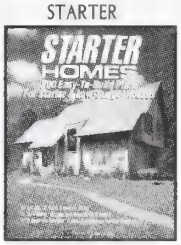
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Continued from page 32

Champagne cocktails shed glory on any host willing to take a little extra time

jaded enough to look upon the kir royale as passé, surprise them by substituting *crème de mûre,* a blackberry liqueur. The Alsatian winemaker Willm produces a top-notch example, in half bottles and full bottles.

There are two rather fancy champagne cocktails that shed glory on any host willing to take a little extra time. The first calls for sparkling wine and a dash each of Armagnac and Grand Marnier. Armagnac is the rich, earthy brandy from Gascony, home to goose liver, truffles, and the Three Musketeers, hence the cocktail's name, the D'Artagnan. The hard part is the garnish. For each cocktail, add three long, thin spirals of orange peel, which will sway and weave fascinatingly as the champagne bubbles gently agitate them.

The second fancy cocktail was a house aperitif at the now-defunct Le Perroquet in Chicago. It tweaks the sparkling wine with a dash of gin and Campari, then rounds out the drink with orange juice and a twist of orange and lemon peel.

It is not mandatory to take the champagne route. But it does pay to serve a signature cocktail, something a little out of the ordinary that starts things off on the right foot. Guests will have the entire holiday season to experience bad drinks, boring drinks, outlandish drinks. The host who breaks this dismal pattern comes out looking like a hero.

The bamboo cocktail harks back to the Gay Nineties, when Americans took their mixed drinks seriously, and when bartenders could achieve the kind of fame that orchestra conductors enjoy today. The recipe appears in the bar book for the old Waldorf Astoria, and it couldn't be simpler: a combination of dry vermouth and dry sherry, with a dash of bitters. The original recipe calls for orange bitters, which are very hard to find today. Fee Brothers in Rochester, New York, still makes an orange bitters and will ship. The fallback position is to substitute Angostura bitters, as most bartenders were already doing by the 1930s.

In homage to America's favorite cold-weather fruit, serve a cocktail with the taste of apple. The Jack Rose, a solid classic, has fallen out of favor over the decades, for no good reason whatsoever. It's built on a foundation of applejack, America's apple brandy, with a few squirts of lemon juice and a dash of grenadine. It would not be unpatriotic, however, to allow a French cocktail to infiltrate. Use equal parts Calvados, the apple brandy made in Normandy, and orange juice with a dash of Cointreau and a twist of orange.

Presentation matters. For sparkling wine, use a flute or tulip glass, not the wide-brimmed *coupe,* which looks attractive but exposes too many of the bubbles to the air, causing the wine to go flat. Remember that a garnish of lemon or orange peel should not include any of the bitter white pith. I use a sharp potato peeler to unscroll a nice thin tab of zest oozing with flavor-packed oils. It doesn't hurt to shake the cocktails (not the champagne ones!) in front of the guests. It ensures a properly chilled drink for one thing, and it drives home the point that you have gone the extra mile for this particular blowout.

Who knows? Some of the revelers may show their gratitude by sending you a gift-wrapped bottle of melon liqueur.

CHAMPAGNE COCKTAIL

1 sugar cube
Angostura bitters
4 ounces chilled champagne
Twist of lemon

Place the sugar cube in a champagne flute and moisten it with a dash or two of bitters. Add champagne and garnish with twist of lemon.

LE PERROQUET

Generous dash of Campari
Dash of gin
2 ounces orange juice
4 ounces chilled champagne
Twist of lemon and orange peel

Pour the Campari, gin, and orange juice into a champagne flute. Top with champagne. Garnish with a twist of lemon and orange.

D'ARTAGNAN

1 teaspoon Armagnac
1 teaspoon Grand Marnier
1 tablespoon orange juice
¼ teaspoon sugar
4 ounces chilled champagne
Orange peel, cut into thin strips

Mix Armagnac, Grand Marnier, oran juice, and sugar into a champagne flute. A champagne and three or four strips of oran peel, placing them so they extend the leng of the flute.

KIR ROYALE

1 teaspoon *crème de cassis* or *crème de mûre*
4 ounces chilled champagne

Pour the *crème de cassis* or the *crème de m* into a champagne flute. Top with champag

CALVADOS COCKTAIL

2 ounces Calvados
2 ounces orange juice
Dash of Cointreau
Twist of orange peel

Pour the liquid ingredients into an ic filled shaker. Shake, then strain into a coc tail glass. Garnish with a twist of oran peel.

JACK ROSE

1½ ounces applejack
Juice of 1 lime or ½ lemon
2 dashes grenadine

Pour ingredients into an ice-filled shak Shake, then strain into a cocktail glass.

BAMBOO COCKTAIL

2 ounces dry vermouth
¾ ounce dry sherry
Dash of orange bitters*

Pour all ingredients into an ice-fill shaker. Shake, then strain into a 3-oun cocktail glass.

**Orange bitters can be ordered from F Brothers, 453 Portland Ave., Rochester, N 14605; (716) 544–9530.*

HOLIDAY MARTINI

4 ounces lemon vodka
Dash of Cointreau
Twist of tangerine or orange peel

Pour the liquid ingredients into an ic filled shaker. Shake, then strain into a marti glass. Garnish with tangerine peel. ■

William Grimes is a culture reporter for The New York Times *and the author of* Straight Up or On the Rocks: A Cultur History of American Drink *(Simon & Schuster).*

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ALL ITEMS NOT MENTIONED ARE FROM HOMEOWNERS' COLLECTION AND ARE UNAVAILABLE.

24 STYLE BEAT *Page 24:* **Pagina bookcase,** designed by J.L. Berthet/D. Vasset, white lacquered wood, 87" h., 85" w., 19" d., $4,000—Cassina USA, Inc. (R,T), 155 E. 56 St., New York 10021; 212-245-2121. **"The Glory of Venice: Art in the Eighteenth Century,"** January 29-April 23, 1995. *Shown: Festive Dinner for the Polignac Wedding,* by Francesco Guardi, dated 1790; watercolor over graphite with touches of pen and ink on paper. Museo Civico Correr, Venice. For exhibition hours—National Gallery of Art, Sixth St. and Constitution Ave. NW, Washington, DC 20565; 202-737-4215. **El Mundo Latino fabric,** #11356, from the Verandah Collection by Manuel Canovas, 52% linen, 48% cotton, 43" repeat—Manuel Canovas, Inc. (T), 979 Third Ave., New York 10022; 212-752-9588. **Castillo bed,** burgundy velvet canopy and linen drapes, steel frame; European pillow shams and duvet cover in two-tone velvet, pleated bed skirt in linen. *Shown:* twin size: 90" h., 41" w., 77" d., $2,998—Mildred (M), 1926 Rodney Dr., Los Angeles, CA 90027; 213-662-9706. **The Kemper Museum Chair Collection,** designed by Stefan Lindfors for the Kemper Museum of Contemporary Art and Design of Kansas City Art Institute. *Shown:* **Stackable fiberglass and aluminum chair**—The Kemper Museum of Contemporary Art and Design, 4420 Warwick Blvd., Kansas City, MO; 816-753-5784. **Edelstone chair,** solid mahogany slats, stainless-steel legs, $1,195—Automatic, Inc (M), 1238 S. Ashland Ave., Chicago, IL 60608; 312-733-6777. **Chandelier pull lamp,** from the Pampilles Collection designed by Andrée Putman for Baccarat, opal glass lampshade, prisms in clear cut crystal, nickel-plated frame; lampshade 13½", cording for ceiling height of 97½", $1,700—Baccarat (R), 625 Madison Ave., New York 10022; 800-333-6887.

Page 28: **Gonesse buffet and dinner plates,** designed by Patrick Frey, in blue or rose, $238/set of six assorted dinner plates; $116/set of 2 buffet plates—Roseline Crowley, Inc. (T); 203-785-9376. **Judy Naftulin Antiques,** New Hope, PA; by appointment only: 215-297-0702. **Hand-painted medieval reproduction tiles,** 5"x5", $69.85/sq. ft.—Paris Ceramics (R,T), 150 E. 58 St., New York 10155; 212-644-2782. **Drawer pulls,** bee and leaf, #CK024, 3⅝" h., 1¾" l., $36/ea.—Mrs. H's Handles (M), PO Box 68, Woodbury, NY 11797; 212-421-1950. **Intérieurs,** 114 Wooster St., New York 10012; 212-343-0800. **Silhouette shade and candlestick lamp,** parchment paper square shade, made in England, #2004-SQ, 5" h., $59; woopit lamp, #TLA1BK, $139—Gracious Home (R), 1220 Third Ave., New York 10021; 215-517-6300. "Monet: Late Paintings of Giverny from the Musee Marmottan," traveling exhibit: January 7-March 12, 1995 at New Orleans Museum of Art, New Orleans, LA; 800-753-6391; March 25-May 29, 1995 at M.H. deYoung Memorial Museum, San Francisco, CA; 415-750-3600.

30 DESIGN NEWS **3D Landscape,** $50—Books That Work, PO Box 10230, 2300 Geng Rd., Bldg. 3, Ste. 100, Palo Alto, CA 94303; 800-242-4546. **Weekend Home Projects,** $69.95—IVI Publishing, 7500 Flying Cloud Dr., Minneapolis, MN 55344-3739; 800-432-1332. **The Ultimate Frank Lloyd Wright,** $59.95—Microsoft Corp., 1 Microsoft Way, Redmond, WA 98052-6399; 800-426-9400. **Macintosh Performa,** 630 CD, from $1,950—Apple Computer, Inc., 1 Infinite Loop, Cupertino, CA 95014; 800-776-2333. **IBM Aptiva,** from $1,700 including monitor—IBM, 1133 Westchester Ave., White Plains, NY 10604; 800-426-3377. **Compaq Presario,** M120208, from $1,700—Compaq Computer Corp., PO Box 692000, Houston, TX 77269-2000; 800-345-1518. **Packard Bell Spectria,** from $1,400—Packard Bell, 31717 La Tienda Dr., Westlake Village, CA 91362; 800-733-5858. **Reveal's Quantum MFX08,** $599—Reveal Computer Products, Inc., 6045 Variel Ave., Woodland Hills, CA 91367; 800-326-2222. **Jensen's JPS-45,** $149/pr.—International Jensen Inc., 25 Tri-State International Office Center, Ste. 400, Lincolnshire, IL 60069; 800-323-1566. **Altec Lansing's ACS50,** $100/pr.—Altec Lansing Consumer Products, Milford, PA 18337-0277; 800-648-6663.

54 STANDING UP TO GRANDEUR *Pages 54 to 63: Living room:* **Cedar veneer and plywood bookcases; rush matting rug** available through: Christian Badin et David Hicks, 12 rue Touron, 75006, Paris, France; 011-331-43-26-00-67. **Hand-woven sofa fabric**—Antico Setifico Fiorentino, Florence, Italy.

80 DORIC ABSTRACT *Pages 80 to 85: Architect:* **Hugh Newell Jacobsen,** FAIA, 2529 P St. NW, Washington, D.C. 20007; 202-337-5200. *Project architect:* **Paul Roddick.** *Project interior designer:* **Hugh Newell Jacobsen,** FAIA, Therese Bart Gurney, ASID. *Landscape architect:* **Hugh Newell Jacobsen,** FAIA. *Contractor:* **Norman Vendeland,** Norman Homes, 58 Landerbrook Dr., #140, Cleveland, OH 44124; 216-44 6000. **House size:** 5,032 sq. ft. *Exterior materials:* **Roof,** asphalt shingle. **Exterior Paint,** Pure White #2123-Sherwin Williams Co. (M), Customer Service, 101 Prospect Ave., Midland Building, Cleveland, OH; 800-752-8468. *Interior materials:* ½" wall board. *Insulation:* rigid and soft rolled. **Windows,** custom—Dover Millwork, Rt. 3, Box 216P, Harrington, DE 19952; 302-349-5070. **Doors,** custom. **Floors,** wood in living room, dining room, and kitchen with custom stain finish; Verde antique marble in master bath. **Cabinets,** custom. **Paint,** Pure White #2123-Sherwin Williams Co., see address above. **Lighting**—Edison Price, 409 E. 60 St., New York 10022; 212-838-5212. **Hardware**—W.T. Weaver & Sons, 1208 Wisconsin Ave. NW, Washington, DC 20007; 202-333-420 **Fireplace,** custom. *Kitchen appliances:* **Refrigerator**—Sub-Zero Freezer Co., Inc. (M), PO Box 44130, Madison, WI 537 4130; 800-222-7820. **Range**—Thermador (M), 5119 Distr Blvd., Los Angeles, CA 90040; 213-562-1133. *Bathroo* **Sink, bathtub, fittings**—American Standard, 1 Centenn Plaza, PO Box 6820, Piscataway, NJ 08855; 800-821-77 *Entry:* **Shelf,** Verde Antique Marble slab from Vermont. *Li ing room:* **Sofas,** Ottawa—ICF (T), 10 Maple, Norwood, 07648; 800-237-1625. **Upholstered chairs,** Erasmo—B & Italia (T), 150 E. 58 St., New York 10155, 800-872-16 **Coffee and side tables,** custom, Burlington stone top—Niermann Weeks Co. (T), 760 Generals Hwy., Millersville, MD 21108; 410-923-0123. **Lamps**—Cedric Hartman Inc. (T 1414 Marcy St., Omaha, NE 68108; 402-344-4474. **Rugs** Design Material (T); 800-654-6451. **Three boxes mantel**—D.F. Sanders (R), 952 Madison Ave., New Yo 10021; 212-879-6161. *Bedroom:* **Bed; side table; bench front of bed,** custom—Niermann Weeks Co., see addr above. *Study:* **Rocker**—Wendell Castle. **Upholstered chair,** series—Cassina USA, 155 E. 56 St., New York 10022; 21 245-2121. **Ultra suede**—Lee Jofa (T), 979 Third Ave., N York 10022; 212-688-0444. **Side table,** custom, Woodl Studios, 211 E. Hoke St., Raleigh, NC 27001. **Table lamp** Koch & Lowy (T), 487 W. Main St., Avon, MA 02322; 5 588-4700. *Dining room:* **Table**—M²L (R), 305 E. 63 St., N York 10021; 212-832-8222. **Chairs,** Ricchio—Knoll (T), Wooster St., New York 10012; 212-343-40 **Candlesticks**—Royal Copenhagen/George Jensen, 683 Ma son Ave., New York 10021; 212-759-6457. *Solarium:* **Ta and chairs,** Toledo—Knoll, see address above.

86 AN AMERICAN IN PARIS *Pages 86 to 91:* Mark Ru kin, BP29 Le Mesnil St. Denis, France; 34619909.

92 AN EVOLVING STYLE *Pages 92 to 97: Designer:* **Wolfman,** Wolfman-Gold & Good Company, 116 Greene New York 10012; 212-431-1888. *Living room:* **Sofa, $1,3 Marseilles spreads** (on sofas), $90-$200—Wolfman-Gold Good Company, see address above. **Living room paint: Re** wall satin, linen white #215-70—Benjamin Moore Paint (M for dealer information: 800-826-2623. *Kitchen:* **Paint,** custo color #920—Benjamin Moore Paint; see telephone numb above. **Flatware,** antique, Wolfman-Gold & Good Compa see address above. **Refrigerator,** Monogram built-in refrige tor, AP6-129, 42", $2,799—General Electric (M), Louisvi KY 40225; 800-626-2000. **Dishwasher,** Monogram electro dishwasher, $869—General Electric, see address above. *M ter bedroom:* **Steel bed; steel lamp,** $250; **Marseilles spread; damask sheets**—Wolfman-Gold & Good Company, see dress above. *Small bedroom:* **Day bed; Marseilles spread** Wolfman-Gold & Good Company, see address above. *Ba room:* **Chandelier,** handmade from iron, $550—Wolfma Gold & Good Company, see address above.

108 ENTERTAINING **Serena Bass Catering,** Rte. 121, No Salem, NY 10560; 914-669-5844. **Stephen Kennard Cat ing,** 35 Bedford St., New York 10014; 212-243-7043. **V tage yellow cocktail napkins,** $25/set of 6—Maya Schaf Cheese and Antiques, 106 W. 69 St., New York 100 212-873-2100.

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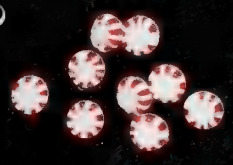


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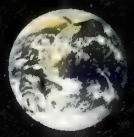
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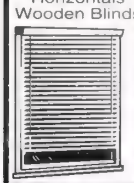
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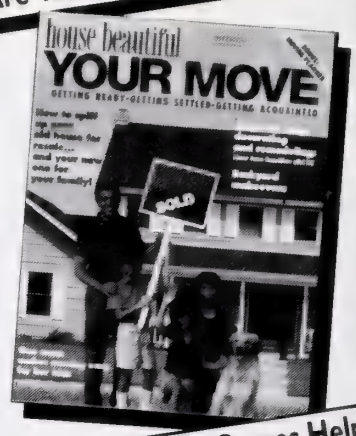
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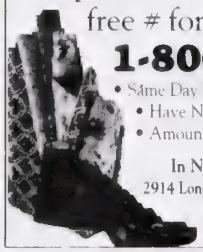
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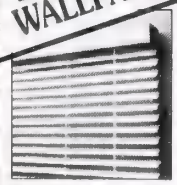
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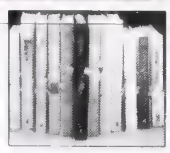


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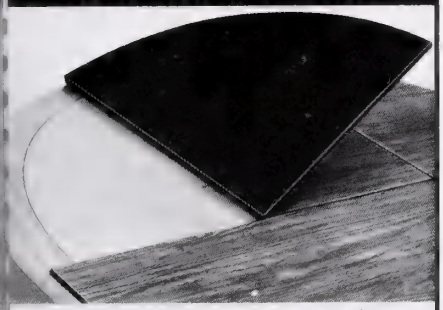
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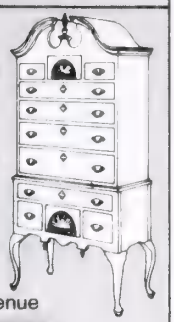
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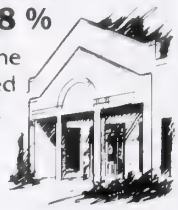
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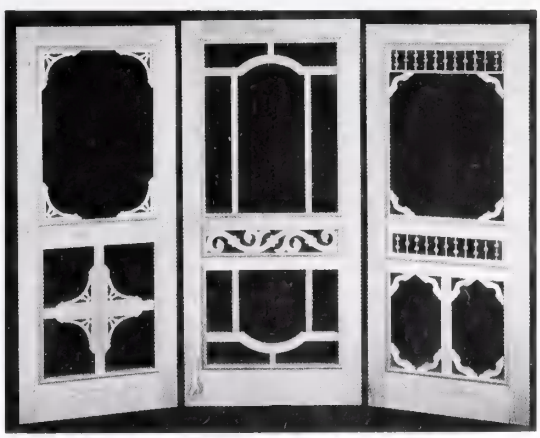
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Repeat performance

BY DEE HARDIE

When the new year comes

I like to sit back and think about the old one that has just whizzed by, dwelling especially on the best of times. Our highlight last year was sailing to England on the *Queen Elizabeth 2* with our grandchildren Albert, twelve, and Edith, ten. For them it was an exciting new adventure; for Tom and me it was a voyage back into our past.

When our four children were young and Tom had business in Europe, we once splurged and went by ocean liner. Each child left with one suitcase and came home with a trunkful of memories that they still unpack from time to time, decades later. Tom and I waited for a long time for a repeat performance, hoping to give our grandchildren the same treasured experiences. Last summer we decided Albert and Edith were old enough to set sail.

They certainly were ready. For months we had been studying travel books and maps. Dinners at Thornhill were geography lessons. Once we were aboard the ship in New York Harbor, the opening scene was just as we remembered it—officers in navy blue and gold braid greeting us, porters rushing about with bon voyage baskets of fruit and flowers, luggage piled everywhere.

Just like our children, Albert and Edith quickly learned the anatomy of the ship, leading us to bingo afternoons, shuffleboard before dinner, movies before bed. Some things, however, had changed. The decks were no longer lined with graceful teak chairs, where loungers were served bouillon at eleven in the morning and tea at four. But I didn't have much time for lounging anyway, as there were so many new ways for passengers to be entertained.

Long ago we splurged and took our children to Europe on an ocean liner, then last year we set sail with our eldest grandchildren

One day Edith, after reading the daily program that arrived every morning under the door of our shared cabin, bounced on my lower bunk to announce there was going to be a class on how to fold napkins. "Momma Dee," she said excitedly, "this is for us!" Always my aide-de-camp when setting special tables at Thornhill, Edith usually helps me poke a napkin into a wineglass or wrap them with a ribbon tied in a big bow. Now we were going to learn a new art.

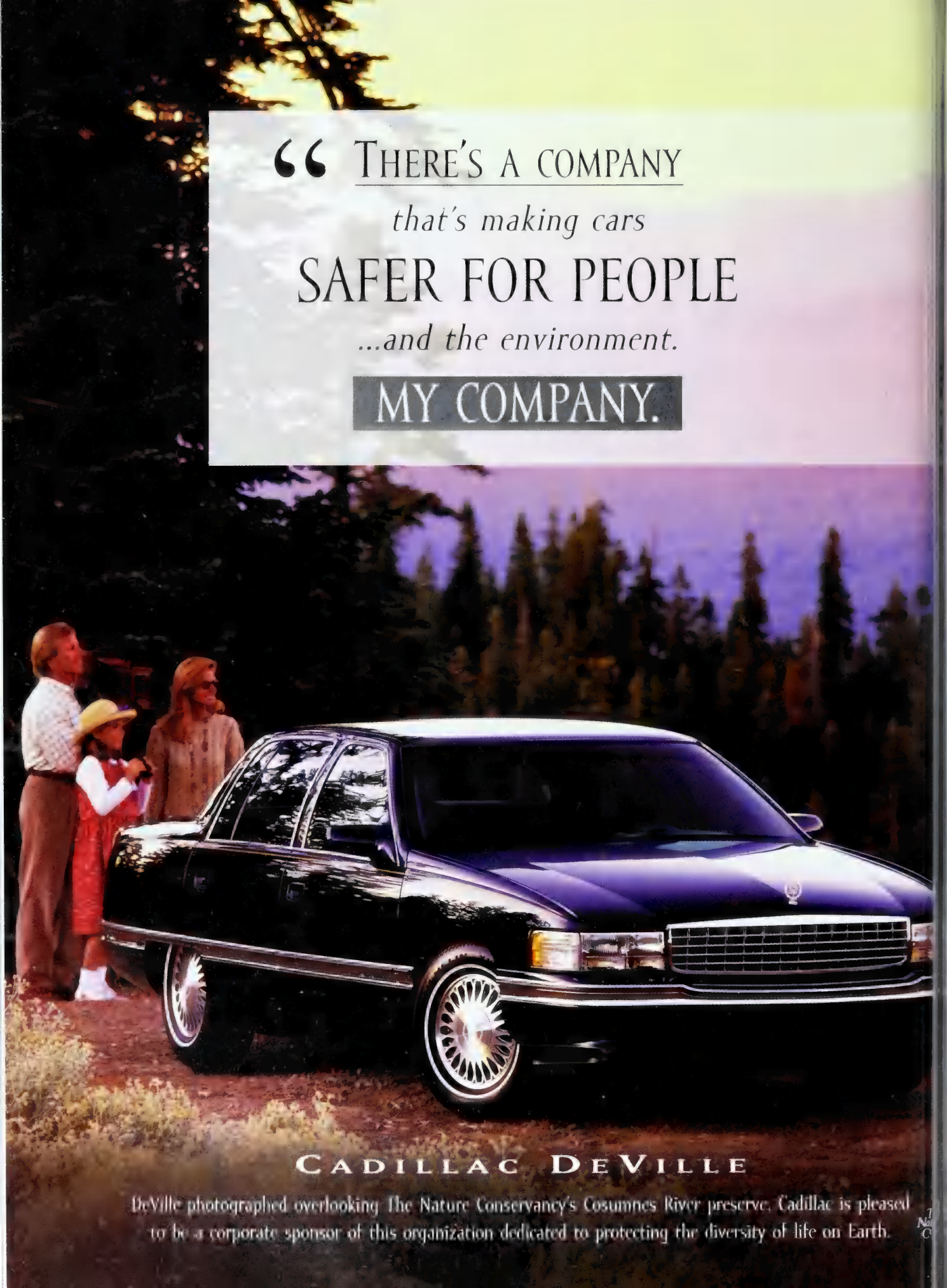
We went to the Midships Lounge where the social director, our instructor, was surrounded by a group of women and one man. Edith was the youngest

First we learned a bit of history. Edith especially liked hearing that in the sixth century B.C. Roman aristocrats expected dinner guests to use their napkins as doggie bags to take home uneaten delicacies. It was bad manners not to. A woman sitting next to us whispered, "They didn't have forks—everything was finger food then. No wonder they needed napkins." enjoyed learning that in the 18th century a tailor named Doily opened a linen shop on the Strand in London. Mr. Doily got the idea of sewing lace around his napkins to spread them on platters or tables, making his name immortal.

We were taught how to fold, pleat, roll and point our napkins into dunce caps, peacock tails, banana leaves, sailboats, candlesticks, and wide fans. It wasn't easy but it was fun. Edith was carried away with her newfound talent. At dinner that night she used her napkin to show off. Simon, our wine steward, added a lily fold to her repertory. Then she invented one of her own—"the Edith envelope." Now whenever we take our grandchildren to a formal restaurant, Edith inspects the napkin even before the menu and tells us its name. "Look, Momma Dee and Cap Cap," she'll say proudly, "a banana leaf."

This fall, much to my surprise, I was invited by the Women's Committee of the Baltimore Museum of Art to dress a holiday table for a small exhibition in the main gallery. I decorated an Easter table party for grandchildren. Guess who did the napkins! ■


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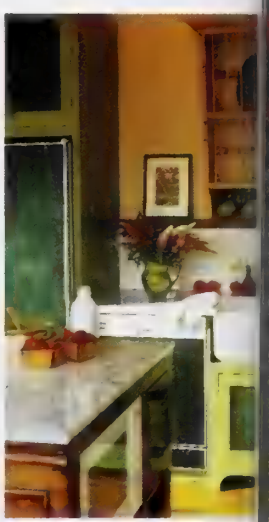
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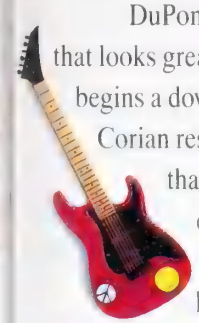
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A Victorian banker's de
became the island: its t
clads the hood of a 193
range. Details do not ma
and many pieces are fre
standing. See page 1
Photograph by Jon Jens

Volume 137,
Number 2
February 1995

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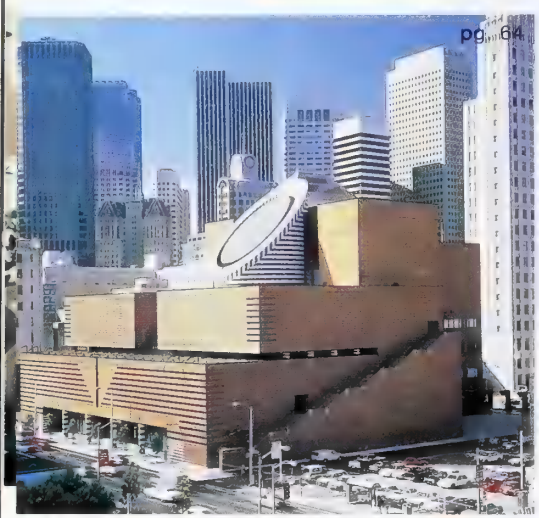
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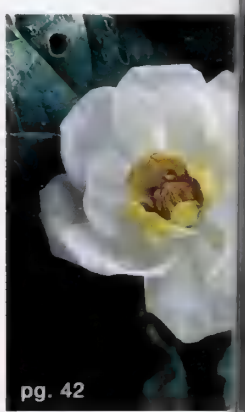
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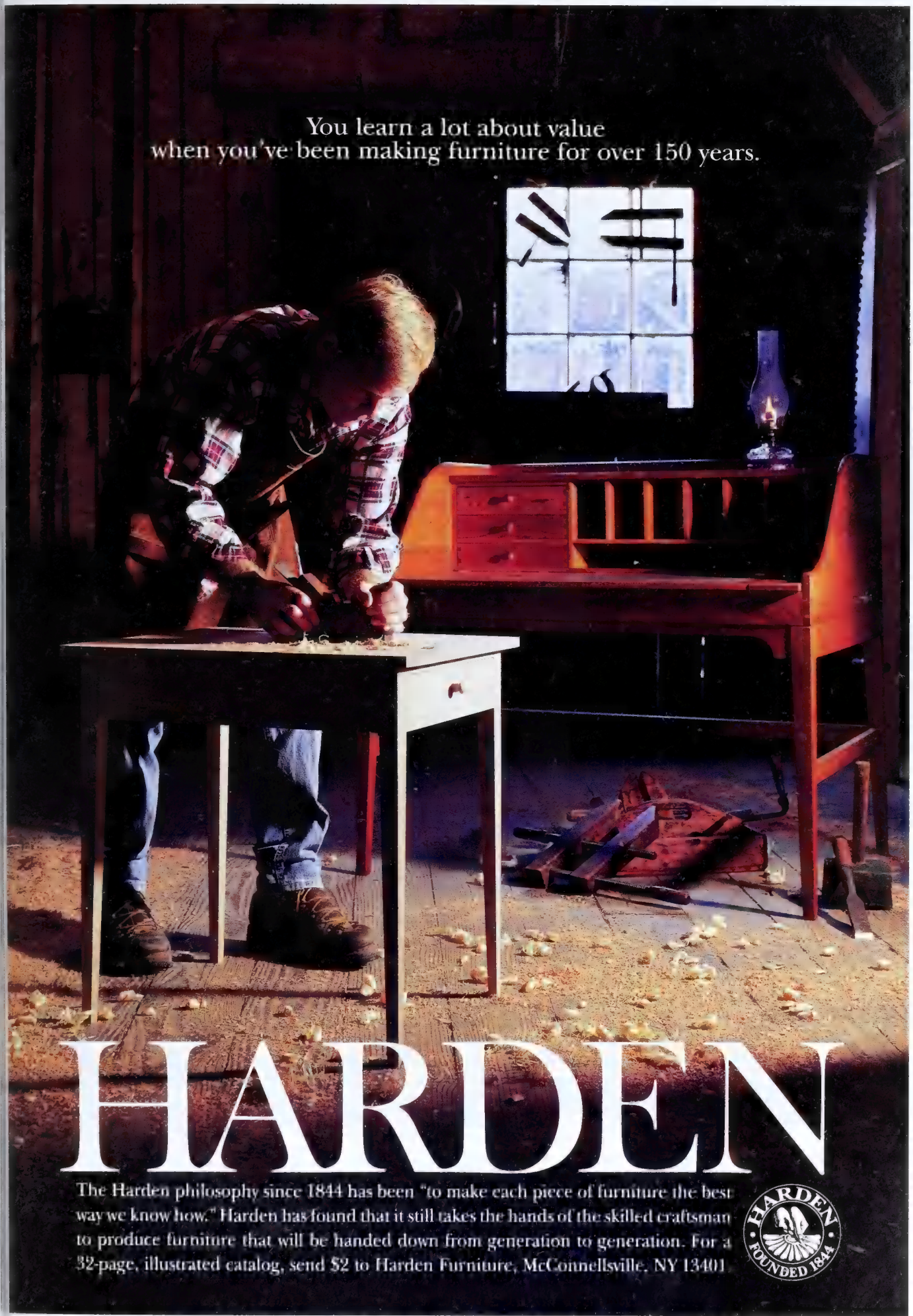
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Almost like hibernation

BY RICK BASS

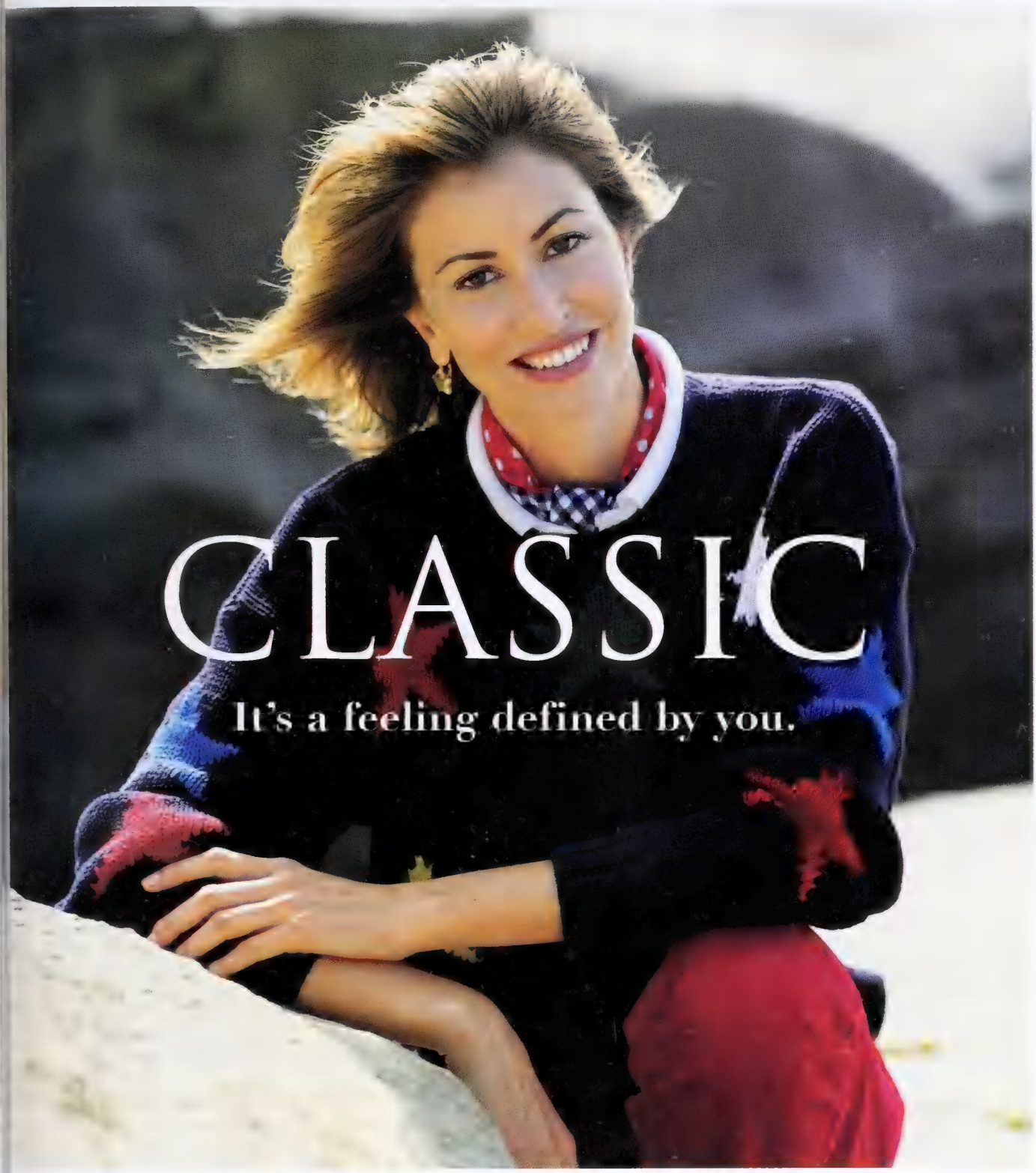
We live in the woods. We're about as remote as you can get in the Lower Forty-Eight. There's no telephone or electricity throughout much of this part of the Yaak Valley in northwestern Montana. Much of it has been logged savagely—almost exclusively with large clear-cuts—but there are still some dark forests left.

That's where we like to spend our time—my wife, Elizabeth, and I, and our daughter, Mary Katherine. She was born three springs ago. We drove down to the nearest real town—Libby—an hour and a half away. On the summit leading out of the valley we stopped and took a picture of Elizabeth with the snowy top of Flatiron Mountain behind her, because it would be the last day we would be able to take such a picture: that profile. Then we got back in the truck and drove slowly, carefully, to Libby.

It's different up here. It's at the U.S.–Canada border, and the Idaho-Montana border as well. Creatures from both the Pacific Northwest and the Northern Rockies live together in this valley: wolves, grizzlies, woodland caribou, sturgeon, and giant owls and eagles. Trees from both regions grow here—cedar, hemlock, and spruce from the Northwest; aspen, as and alder from the mountains. I spend huge amounts of tim mailing out cards and letters to Congress asking them to sa this valley, which is almost all Federal land without a sing acre protected in perpetuity. Some days I'll mail out thirty forty letters.

We live in a tiny log cabin by the side of a pond. The pond actually the oxbow of a river, formed by a beaver dam. There just a single wood stove to heat our drafty one-bedroom hous the oldest in the valley. It was built in 1903, when whites fir drifted up here looking for gold. They didn't find any ar drifted back south, out of this strange snowy valley of gia trees. The cabin has a large plate-glass window put in by an ea lier owner that looks out at the pond twenty feet away.

There's always something to see out that window. In th winter, otters play on the ice. When they dive through a ho they disappear for a minute, then come back up with a fis which they share with their whole family right there on th ice, not seeming to mind the twenty-below weather. Ba eagles fly low across the pond—an extraordinarily beautif sight through falling snow. One winter a deer fell through th ice and I had to creep out and lasso her to help her out.



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The cow moose and her calf like to stand out there on hot days. Blue herons stalk along the cattails, spearing frogs and small trout. I'll take my canoe out on the pond and fish for a trout or two for supper once in a great while; other times I'll catch them for fun and throw them back. Bats swarm the pond in long summer twilight, dipping insects from the water's surface.

The mother beaver brings her babies to the pond every spring. In March, when the geese and ducks come sailing in, their wings spread and feet dropped for landing, set on a long glide, it seems they are going to come sailing right on in through that big window.

It's a window on the world—or on the one we know and love. We used to live in cities, where we felt clumsy, rushed, prone to mistakes. Then we moved to small towns, but now finally I think we have found our level, somewhere way down near the bottom of things. Perhaps a hundred people live in this valley. I write, Elizabeth paints. A hundred people probably doesn't sound like a lot to someone who lives in a city of five or six million, but it seems like a lot of people to me. Think how it would be if you had them all over for dinner together. One man up here has a pig roast every Fourth of July and everybody comes, but he's got a big yard.

There are two churches, two bars, and a general store, the Yaak Mercantile, in the center of the valley, which is as close to a town as you can get without going to Libby. We play cards in the winter—pinochle—with whoever wants to join in when the loneliness gets bad. But it hardly ever does.

We're ecstatic, where we are. The solitude is the thing we crave. Out here we fit the cycles better, with less wear and tear, fewer adrenaline surges. Except for the struggle to help protect the valley, to keep the last few uncut mountains up here uncut, I hardly ever get upset. I practice going slow, at a pace that can be sustained. I practice looking around at things.

You can see cycles in almost everything, out here. We're learning things we never dreamed we'd learn, noticing things we never dreamed we'd notice: the way snow covering a rotting log is the last to melt, which means it's well insulated, a good place for creatures to hibernate or stay warm; the way deer drop their fawns around the second week of June when the grass is lush and at its absolute highest, giving them maximum concealment.

It feels like some weight of humanity has been lightened, if not actually jettisoned. No—definitely not jettisoned. Just put way out there, at arm's length. We don't get any radio stations—the mountain walls ringing the valley are too high—and there's no television reception, either. A few people, the bars included, have satellite dishes that they run off gas generators, but we choose not to have one. If there's a football game we want to see, once or twice a year—the playoffs, the Super Bowl—we'll drive the seven miles to a bar.

There's no telephone in most homes in the valley. The tw pay phones outside the mercantile, also seven miles away, a the world's coldest pay phones, with stumps for seats.

The only thing that really keeps us connected to the worl we left—the thread thinner than spider's silk—is the mail.

I've made our valley sound pretty, and it *is* pretty—it breathtaking, with a new sight every day. But in winter, eve for those of us who love solitude, we're glad to see the ma It's how we shop, how we speak, and how we listen to the ou side world. In the winter something we usually turn our bac on becomes appealing, even vital: *human contact*. We have th December-January-February hunger for it: not a lot, but def nitely some, and every day, like a pinch of spice. Not a lot b without it the rest of the day would grow darker and colde

The mail run comes only five days a week, Monday throug Friday, around one in the afternoon, and in the winter, esp cially near the middle and end of it, that weekend stretch ge kind of long.

In the winter, you can hear the mail lady coming long befo you can see her. There's something different in the stillness the air. Elizabeth stands on one side of the fireplace warmi her hands and I stand on the other side. Even the dogs sit u sensing the mail lady's approach, although they stay close the fireplace. We look out the window, across the great field white. Mary Katherine may be looking at a book. She'll com to the window, too, and watch the woman take our person letters and our letters to Congress out of the snow-cover mailbox and slide new ones in. Some days we can barely s her, down there on the road through all the thick falling sno

"Do you want to go get it, or shall I?" Elizabeth asks. We' got a set of binoculars by the window, and we'll try to see wh is being put in the box. If it's a fat mail day, we'll be anxious go check it out. If it looks like just a few thin circulars, I'll s "Let it rot," though we never do. There could be some sm letter or postcard—from Arizona, perhaps, or the Caribbean tucked in among the flyers that advertise snow chains. We trudge down to the mailbox, wading through all that sno pulling a bundled-up Mary Katherine on the sled behind u

One day is like the next. It's wonderful. Although even t hermits there are limits, we try to push those limits. We try see how long we can last without having to go into the re town—into Libby.

When we do go, the chores are mundane: laundry, groce store, gas station. A cup of coffee from the Hav-A-Jav Always something from the hardware store. Sometimes a ha cut. Once in a while, a visit to the chiropractor. Elizabe might swim at the indoor pool. I'll take Mary Katherine to t park. We'll ski and sled and knock the ice from the swings a take turns on them, in that cold air.

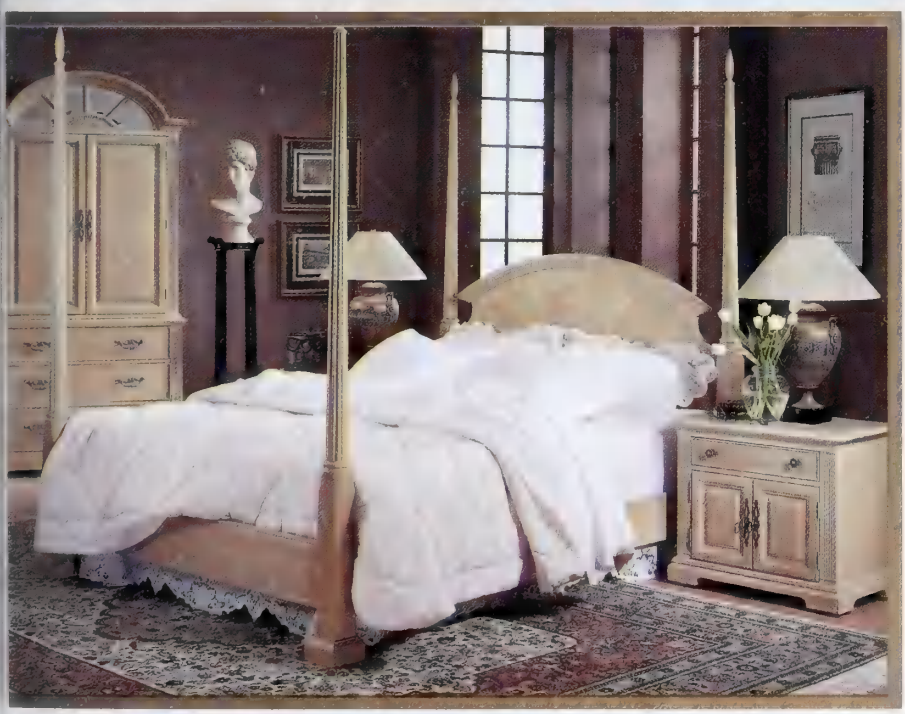
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B E R N H A R

The two pay phones outside the store ...re the world's coldest, with stumps for seats

xurious, letting the goods come to us. ...kis, snowshoes, boot oil, gloves, sock ...ners, food, books, a child's snowsuit—...ything, everything. We've got a whole ...ookshelf of nothing but mail-order cat-...logs, like the reference books in a ...echanic's garage.

When we need something, we sit on ...e couch and thumb through those ...ell-worn catalogs, noticing how the ...me models appear in many of them. ...fter a winter's worth of long study, we ...now them by the nicknames we have ...ven them: The Smiler, Mr. Heavy, The ...Vinker, The Bull, Little Joe, The Marl-...boro Man. We compare prices and try to ...uge from the photographs just how ...rable the goods they advertise really are.

There are three ways to get the mer-...andise delivered, once a choice is made. ...he first is by the mail lady. She drives a ...hall red Subaru. She is petite, and car-...es neither chain saw nor ax. If a tree ...lits from the cold or the wind and falls ...ross the road, blocking her way from ...wn to the valley, then no mail arrives ...at day, and the outside world is silent. ...ccasionally, on days when she has not ...rived by her usual time, I'll clear my ...roat and say, "I believe I'm going to run ...to the mercantile for a cup of cof-...e"—and I'll check to make sure my ...w's in the back of the truck, just in case ...happen to come upon the mail lady, and ...t in case she needs my help.

Even more sporting than wondering if ...e mail will come that day is awaiting ...e arrival of the UPS man. His deliver-... are less frequent. He usually brings ...oks, which we open ravenously. He's ...t a 250-mile route, and our cabin is the ...t stop. Sometimes he'll stand around ... the falling snow and chat, in no great ...sh to start that long drive back across ...e snowy pass at dusk.

"I saw a mountain lion today," he ...ght say, or, back when Mr. McIntire ...s still alive, "Today I delivered a pack-...e to the Wagonmaster." (Most of the ...ovie people live over in other valleys, ...t we have always had the McIntires, ...ce they came here more than sixty years ago, just-married. Mr. McIntire was the Wagonmaster on the sixties television series *Wagon Train*.)

We stand there and talk, the UPS man and I, as if to ward off the dusk, as if to hasten spring—and then he drives away, his big brown high-topped van swaying and slipping down the snow-rutted driveway, and disappearing into the falling snow.

The Federal Express is the rarest of all sightings, but reliable—he carries a chain saw. He's a big strapping young man, with arms like some kind of melons; if his van gets stuck in a drift or a ditch, he simply wades out into the snow and lifts it free. He's got the kind of build that old fogeys like to believe they used to have, back in their glory days. The Federal Express guy is often overly cheerful, refusing to match the gloom and silence of the landscape. He drives up in a rush, sliding to a fishtailing stop much too close to our parked trucks. He hops out as if he's got a bomb, or a live animal, in his envelope, and rushes across the snow like a commando. But he's always welcome, especially in winter.

There's something in us that loves the winter, and something in us that is a bit discomforted by it. We like those edges. We sit and watch and wait for glimpses—just glimpses—of the rest of the world's strange fury and speed. The mail is the proper arm's-length. We move slowly, at our own pace, and at winter's. It's not quite like hibernation, but almost. Voices come to us like whispers, in the mail, or like echoes. There's time to think about what's being said, and what to say back. There's time for everything—no rush—all the time in the world. It's a little frightening, and a little reassuring, both. It's why we're here. ■

Rick Bass is the author of Winter: Notes from Montana; The Watch; Platte River *and other books. This spring Houghton Mifflin/Seymour Lawrence will publish a story collection,* In the Loyal Mountains, *and a nonfiction book about grizzly bears will also appear this year.*

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Our February favorites: Swedish furniture with seven layers of paint, a rare show of canvases by Gustave Caillebotte

EDITOR: SARAH SHAW



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Gustave Caillebotte's *Paris Stree Rainy Day* is one of 117 works by the French Impressionist at th Art Institute of Chicago, Feb. 18 May 28. Call: 312-443-3600.

Ronaldo Maia has a new home for his antiques shop Casa Maia—abov his flower shop, 27 E. 67 St., NYC.



New softly colored pieces are copied from the much-loved Gustavian furniture of 18th-century Sweden, from $370. From Swedish Blonde: 714-499-1865.

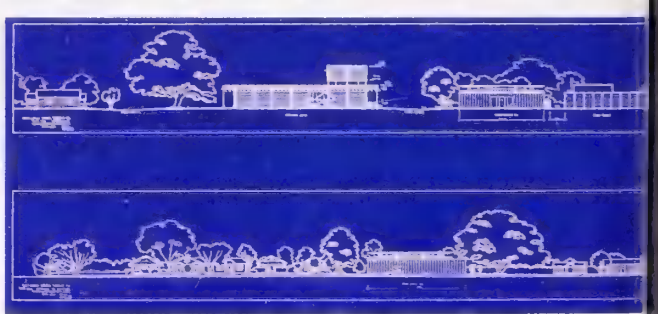


After 65 illustrious years in brocades and damasks, Scalamandré turns to printed cottons like Coronation Bouquet glazed chintz. Through decorators; call: 212–980–3888.

With flower show seaso just around the corner w asked our garden edito Ken Druse, which one h recommends this yea Without hesitation he sai "The Cleveland Flow Festival in Ohio. I went their first show last ye and thought it among th best I had ever seen. A for a first effort it wa quite remarkable." Wh impressed Druse mos the lavish scale of the e hibits and the sophis cated range of force flower displays.

IN THE AIR

Moroccan and Portuguese tiles are showing up *outside* the kitchen and bath—punctuating a living room wall, lavished floor to ceiling in a hall. . . . Washing machine makers are developing energy-efficient "horizontal axis" models. The front-loading washers tumble clothes the way dryers do.



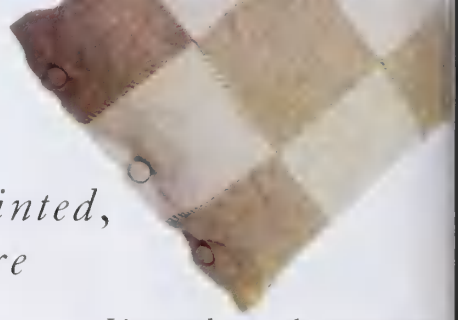
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Navy and white wave-print silk pillow (left) and its graphic mate (right), $100 each. At Bloomingdale's: 212-705-2000.



Linen and cotton hemp squares are patched together. Whipstitching and covered buttons add an extra fillip of style, $80. From Worldware: 415-487-9030.



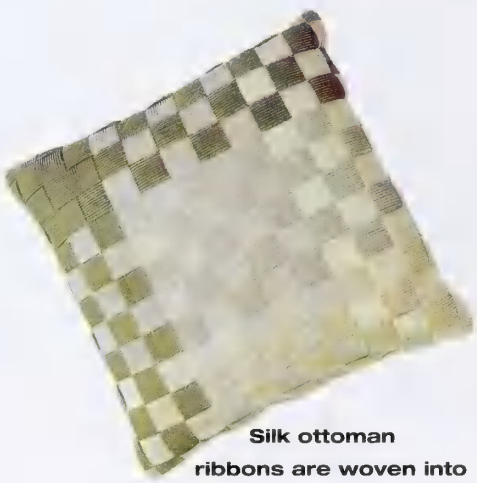
Shiny metallic organza is softly crumpled for a luxurious look, $240. From Han Feng: 212-721-8814.



A scrap from an antique Aubusson rug is backed with beige velvet and recast as a cushion, $625. At the Pillowry: 212-308-1630.



Damask in contrasting colorways: beige bordered with celadon, $90. From Nizao: 212-721-0065.



Silk ottoman ribbons are woven into a beautiful latticework of moss greens and tans, $350. At Takashimaya: 212-350-0100.

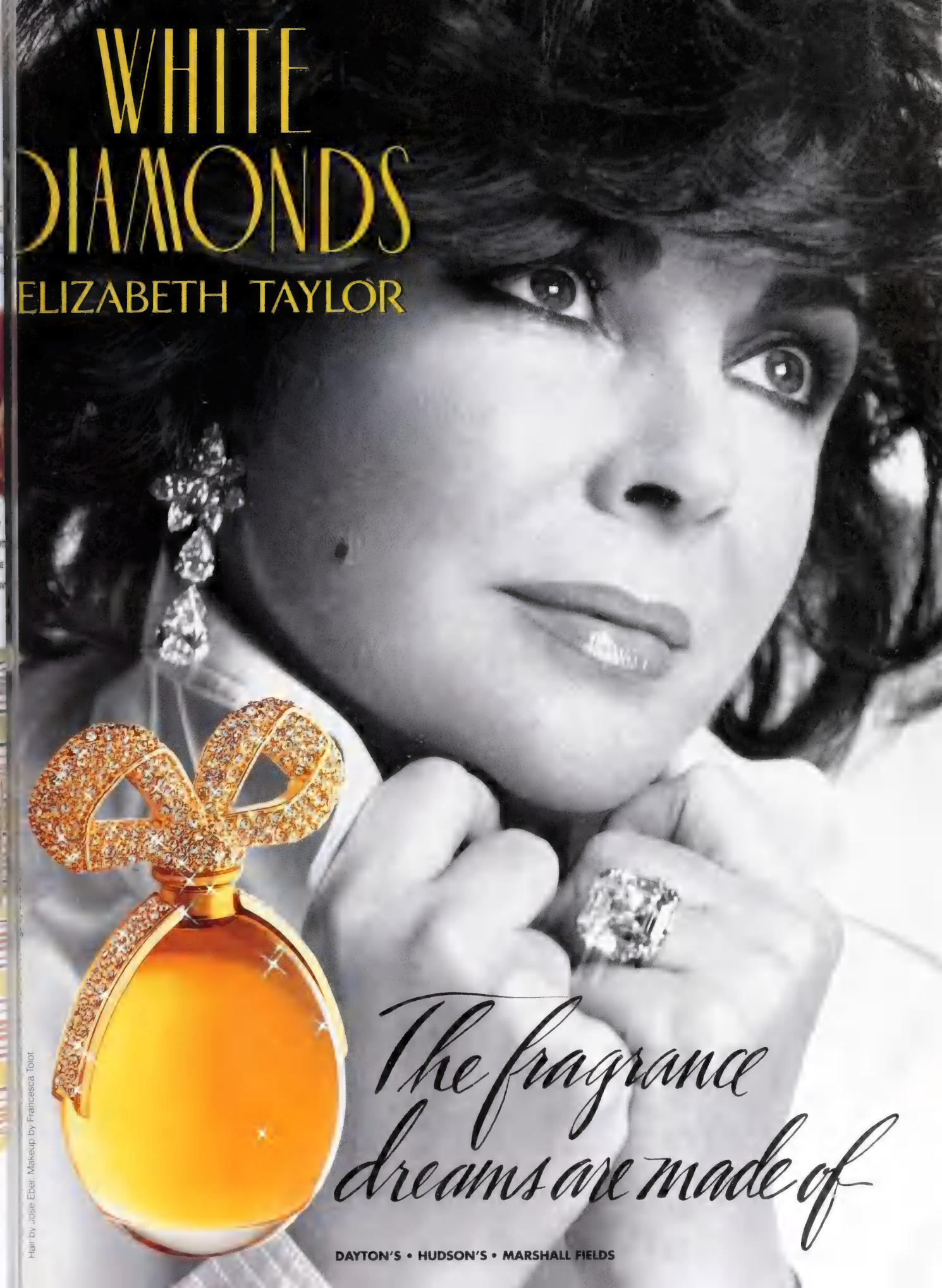


Hand-blocked stripes stand out on cream-colored raw silk squares, $170 each. From Liz Galbraith: 215-923-4632.



Open-weave jute makes an airy covering for pillows that would bolster a natural design scheme, $65 each. At Takashimaya: 212-350-0100.

For more details, see Reader Information


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TRAVEL

Drifting through Russia

From St. Petersburg to Moscow by river ship

BY ELAINE GREENE

Bolts of euphoria struck often as we sailed through the lakes and rivers of Russia's heartland. This one is typical.

A large group is gathered in the ship's dining room after breakfast for a lecture by a fellow passenger, Professor F_____, a longtime advisor to the World Bank. He is telling us the many impediments to a Russian economic upturn—among them the absence of contract laws and banking regulations—along with his more cheering estimate that Russia has more oil than Saudi Arabia and more minerals than the rest of the world, as well as an exceptionally literate population.

As we listen we are gliding down the misty Kovzha River when a weathered white stone church with empty windows comes into view, standing alone in the water on a bit of land just big enough to hold it.

It is a three-dimensional Monet that only a few people notice before we have left it behind. It occurs to me that this is the reason to travel—this unexpected, many-layered, alt gether new sensation, this simple happiness.

Later I learn from a guidebook that our ship had sail over the rest of the village surrounding the 18th-centu church. Some 200 villages in this region were flooded in t Soviet program to build dams and canals for improved shi ping and hydroelectric power. Universal electrification was c of Lenin's obsessions, something else I have just learned.

My husband and I, tour snobs, were taking our first guid trip. We had always looked at the colorful brochures for tra sponsored by his university alumni association, but alw threw them away. Group tours were not for us. No one v going to load us on and off buses and drop us at the souve shops. No one was going to tell us about Vincent's ear wh we just wanted to look at the pictures.

Although we planned our own trips and felt comfortable Western Europe, Russia was one place we didn't think we co tackle on our own. Not with the language barrier and what

This 1994 painting of the Svir River by A.S. Chumakov captures the timeless character of rural Russia.



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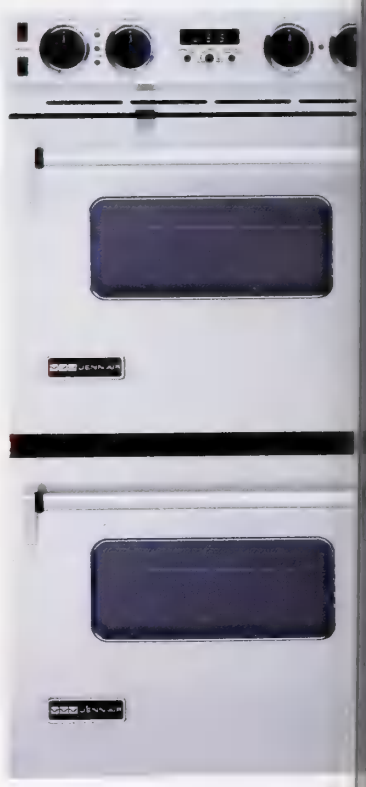


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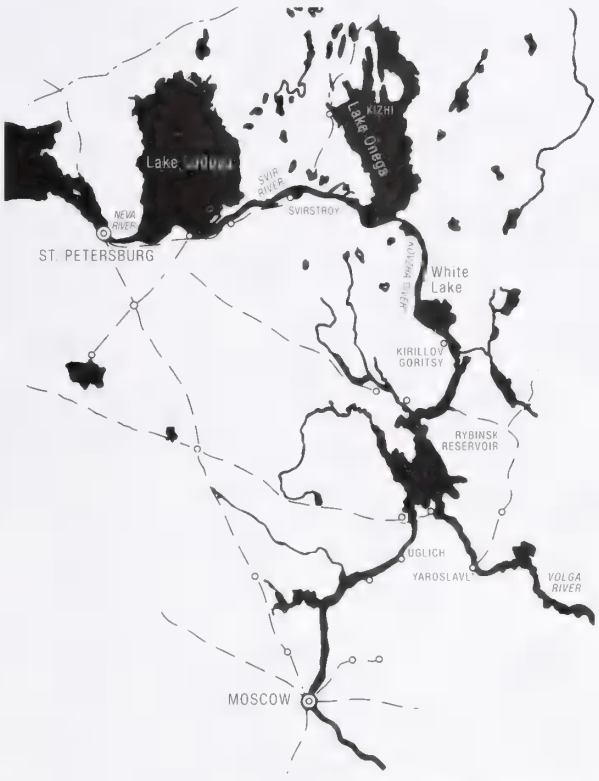
JENN-AIR

THE SIGN OF A GREAT CO

The concert took place in a miniature rococo-style theater embedded like a jewel in the vast and opulent Yusupov Palace, a building better known as the site of Rasputin's assassination

e had heard about the shortcomgs of the food and water, lodging nd transportation. We thought we ould never see this beautiful, elodramatic country.

Then one day last winter, the ıle alumni association's "Waterays of Russia" brochure arrived in ır mailbox with pictures of gilded ion domes and wooden dachas. It omised a broadly varied ten-day uise through northern Russia with ır own history professor at our le (a promise generously kept—e ended up with two professors). 'e were amazed to read that one uld travel from St. Petersburg to oscow entirely by ship, and along e way visit villages and cities few reigners ever reach by car or in. Every night would be spent board and most meals taken ere—the food, lodging, and nsportation problems all solved. 'e signed on.



The minute we landed in St. Petersburg we knew we were from home. This was not the usual glass-and-sunshine airrt, just like Chicago, just like Paris. This airport had the neral aura of a gas station restroom. But we were on our ses soon enough, without having had to carry luggage or nder where to get visas approved, coaxed along by nannylike ff members of both the university and the tour operators. ore one for group travel.

We certainly wouldn't have figured out how to get a taxi her; we didn't see any. Only later did we find out that in the eeping privatization of Russia, taxis had all become marked gypsies. If you want a cab, you flag down a car with one driver or go up to a man leaning against his parked vehi-. You say "Taxi?" He says "Ten dollars," and you speed ay—if you can pronounce the destination or have it writn down in Cyrillic.

The bus ride to the harbor took us through the grim outskirts the former Leningrad, rebuilt after the German siege of 41–44, when more than a million inhabitants starved or froze death. The peacetime reconstruction was hasty, and today the stwar buildings look war torn. Our guide Irina told of the harving 900 Days as we drove. Her grandparents had died, her rents barely survived. All our guides spoke of the siege as ough it had ended ten years ago. You don't have to spend an ur in this Soviet-designated Hero City before you realize that you want to leave as much money behind as you can.

Irina was frank about the daily struggle with runaway inflation, adding that it is easier to be a guide now and tell the truth; until Gorbachev introduced glasnost (openness) in 1986 she had to lie. When a passenger asked Irina about the country's political future, she said, "Before we had freedom we thought we didn't need it, but now that we know freedom, we will never go back." Ringing words; prayerful listeners.

After settling into our tiny, spotless cabin, gloating that we would not be unpacking again, my husband and I walked along the quay where our six-year-old river ship—German-built, Russian-owned, and Swiss-run—was tied up. It was mid-July, season of the endless twilight. We peered into a restaurant shack where local people were eating and drinking. Outside, the cook was turning skewered meat over a wood fire blazing in half an oil drum propped on long iron legs. The gnats were out in force, but they just added verisimilitude to the thrill of *being there.*

For the next two days we were taken to the intact historic Petersburg, the one everyone is in love with, whether they have seen it or not. (One friend who hasn't seen it seemed angry when I told her I preferred Moscow.) We saw miles of neoclassical and baroque palaces, churches containing tons of malachite columns, acres of gilding, and countless gloomy icons. The days were rushed and impersonal except for a late afternoon concert of operatic arias some talented young musicians performed just for us—the first of several delightful musical events during our cruise. It took place in a miniature French rococo-style theater embedded like a jewel in the vast and opulent Yusupov Palace, a building better known as the site of Rasputin's assassination.

Our two-hour gallop through the Hermitage was conducted by a guide who kept telling us which of the three palaces that make up the museum we were standing in at the moment, meanwhile passing by the Caravaggio, the roomful of Gauguins, the Vuillards. My husband and I left the group to follow a list of the Hermitage's top ten must-sees that we had been given beforehand. We found them all, except Catherine the Great's Sèvres. Pretty good for the world's largest (and >



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It was the kind of village I had come to Russia to see: muddy streets; painted wooden cottages; densely planted vegetable gardens around every house; enormous woodpiles, all birch

probably most congested) museum, and accomplished only because our group was admitted an hour before the hordes. Thank you, tour operators.

I hope to return to Petersburg one day and fall in love as I am supposed to. Having had the two-day crash course, for which I fault no one—groundwork is necessary—we know what to do next time: Walk. Walk the entire Nevsky Prospekt, the city's colorful main artery. Walk the old neighborhoods, including the one where the house in which Dostoyevsky set "the crime" is still intact. Walk through the cemetery where he is buried along with Tchaikovsky and other artists. Take a boat ride along the canals. See the Siege Monument Museum.

Leaving Petersburg at eight in the evening, we sailed east on the Neva River [map on page 31] to cross Lake Ladoga, the largest body of fresh water in Europe. About six hours later we awakened to a fierce storm that lasted for hours, waves smashing every thirty seconds against our cabin window, the ship rolling so hard that objects flew off the shelves. It was the kind of unpleasant experience you relish ever after.

During the calm, gray morning that followed, we passed through the northern forests on the Svir River and listened to young Professor S_____'s first history lecture. We had heard from our dinner partners the night before that S_____ was the winner of the college faculty's 1993 Teaching Prize. He lived up to our expectations, not only in his lectures but also at casual encounters on board and on shore. Unfailingly accessible to his new short-term students, he only refused to answer one question: What will happen here next? "I am a historian, not a prophet," he told us. However, he is more of an optimist than Professor F_____, and says, "If there is hope, it is because Russia is a country of phenomenal human resources, and the ordinary people, who are suffering the most, are patient. They will give the transition a chance."

On the Svir we went through a lock—the first of nearly twenty on the voyage—and paid our first shore visit at Svirstroy, the kind of village I had come to Russia to see: Muddy streets lined with painted wooden cottages (the one we were invited into heated to about 85 degrees by the massive stove and chimney at the heart of it and permeated with the smell of cooked cabbage). Big, densely planted vegetable gardens around every house. Enormous woodpiles, all birch. A monument to the unknown Russian soldiers who died fifty years ago defending the village. Blond schoolboys who clustered around us to practice their English. An old woman who told a few of us, with Professor S____ translating, about the German occupation in the winter of 1942—the harshest in recent memory—when all the Nazis froze to death, "officers first" (said with a smile).

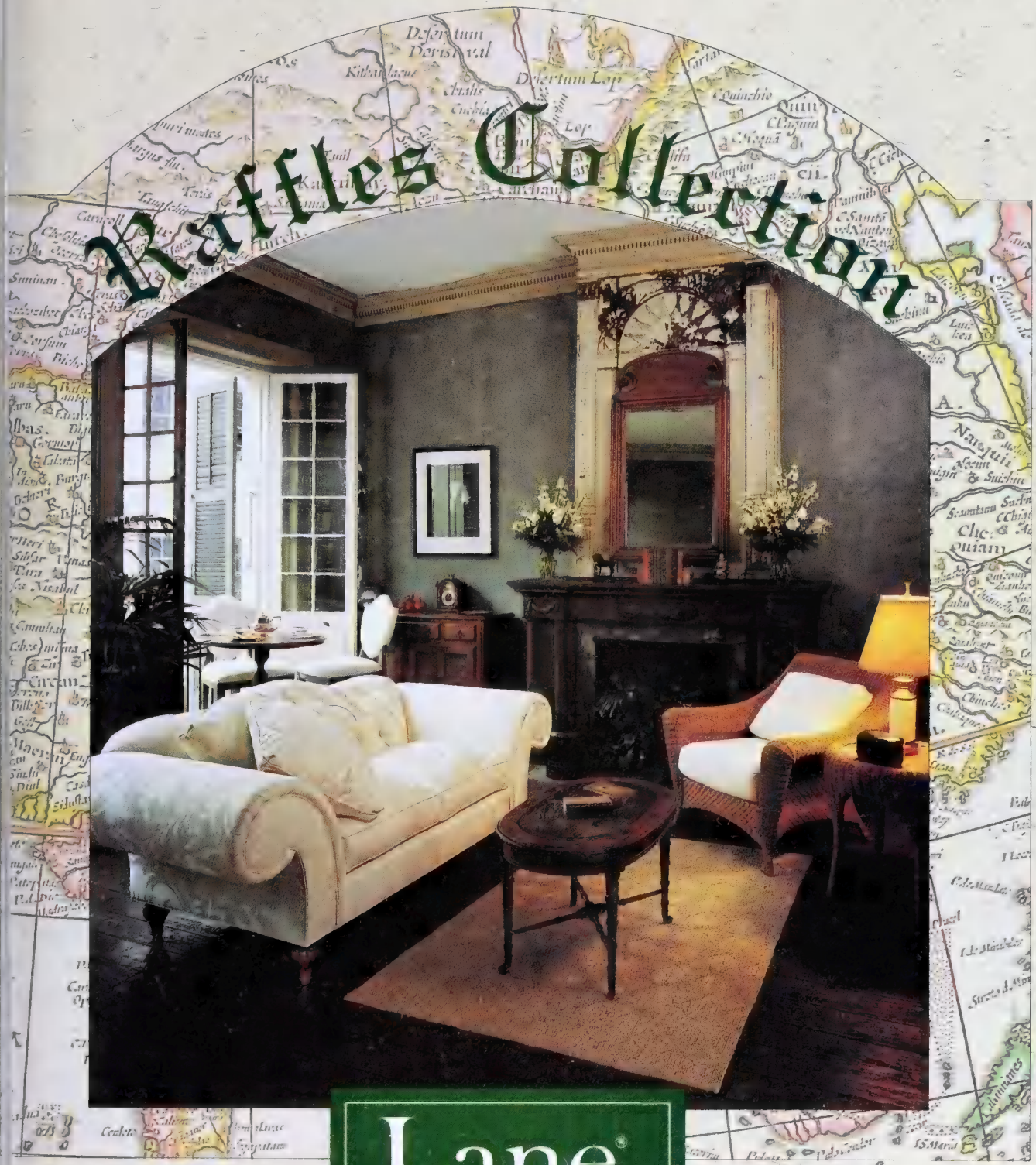
The next day our port of call was the outdoor museum on the remote island of Kizhi (pronounced kee-JEE—sort of; w don't have the second consonant in English) in Lake Oneg Europe's second largest lake. Kizhi was known to ancier pagans; Russians settled there a thousand years ago; and tw amazingly intricate early-18th-century wooden churches (or has 22 cupolas) were still standing when the Bolshevik declared it a preservation site. Other wooden buildings fro around the lake have been floated across the water to make th Russian Colonial Williamsburg: a windmill, barns, sauna, an two correctly furnished three-story houses that belonged t rich peasants living in large extended families.

Russians love Kizhi and so did we. Windy, drizzly weath suited the bleak landscape and bristling wooden structures ar charged the imagination better than sunshine would have. O little subgroup of about twenty ended the tour sitting c benches in one of the houses to listen to an affable beard musician with cropped reddish hair wearing peasant clothe He played traditional country music on shepherds' flute bagpipes, and plucked-string instruments. At a certain poi our sweet-faced, sweet-voiced guide Marina sang alon her head softly lighted by the one low window—another bo of euphoria.

Between sightseeing stops and lectures we enjoyed shi board life with close to 200 fellow passengers: Watching t lock operations and the forests, towns, and gilt-dom churches that we drifted by. Reading. Cribbage. Deck walk Sunning, the gray weather having ended when we head south. We looked forward to mealtimes not so much f the food (bland) as for the open seating plan. It let us me interesting new people three times a day if we wanted t although we sought out some acquaintances a second tim Having good companions is a tour benefit I had never ev thought of.

The ship's doctor successfully coped with a flurry of feveri upper-respiratory ailments, using mustard plasters and antib otics. About a dozen passengers were physicians and th requested a meeting so they could quiz her about Russian me icine. Just three years out of training, the 27-year-old must ha been intimidated as the older doctors introduced themselves am a neurosurgeon at . . . I just retired as a cardiologist at. The Americans were shocked to learn that after one year internship the Russian doctor had been assigned to the sh isolated from colleagues, conferences, grand rounds, and t enrichment they bring. We heard from her once more: Post on the bulletin board on the next-to-last day was a request f any labeled antibiotics departing passengers could spare.

Before our final stop in Moscow we called at three m ports. In Kirillov-Goritsy we saw clusters of painted peasa houses and a number of romantic monasteries in varying sta of decay, one the site of remarkable early-16th-century



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At the State Armory, a museum of Russian royalty, you can see clothing that shows how tiny Catherine the Great's waist was, and how tall her grandfather-in-law, Peter the Great, was

wall paintings rarely seen by the public or even by art historians.

Surfeited with religious buildings and art, I found Yaroslavl, a thousand-year-old mercantile center that has only been open to foreigners for three years, memorable mainly for a stunning belfry view of the Volga and a rollicking folk music concert with balalaikas, accordion, and clackety percussion instruments.

The town of Uglich (pronounced OO-glitch) is endearing the way Bruges is: small, languid, historically rich, very pretty, barely modernized. You can raise a shiver standing where the nine-year-old Dmitry, an heir to Ivan the Terrible, was murdered in 1591—possibly by henchmen of Boris Godunov—and ten steps away you can buy rag dolls in gorgeous peasant costumes.

I didn't expect to be mad about Moscow, and that was a good thing according to my travel equation: Pleasure equals quality divided by anticipation. Where I expected grimness and disrepair I saw green parks, clean broad streets, and handsome buildings, felt a New York calm. My husband and I looked out the bus window with widening eyes and he said, "My kind of town." Amen.

Within the walls of the Kremlin—the word means fortress—are splendid cathedrals, palaces, the Tsar's Cannon, too big to be fired, and the Tsar's Bell, too big to be rung. Good metaphors. Our favorite Kremlin spot was the State Armory—actually a museum of Russian royalty. On endless mannequins you see clothing that shows how tiny Catherine the Great's corseted waist was, and how tall her grandfather-in-law Peter the Great was. You see the 13th-century helmet of a warrior prince, a Romanov throne studded with a thousand diamonds, jeweled saddles, gilded carriages. No wonder they had a revolution, you think, but the objects are thrilling.

Red Square is even better. When I actually stood in front of St. Basil's Cathedral, that old cliché symbol of Moscow that I expected would be an overgrown Christmas ornament, its combination of fierceness and gaiety made me cry. It was *awesome*—pretend you haven't heard that word trivialized into a synonym for cute. On two other sides of the square are the Lenin Mausoleum (now forbidden to the public) facing GUM, the gigantic crystal-palace of a department store where we wandered, bought film, had a beer.

On our own we made a sentimental visit to the house where dear Dr. Anton Chekhov practiced medicine for four years, bought gifts in the Arbat shopping street, explored a pleasant artists' neighborhood where I could imagine living, took gypsy cab rides, and rode on the subway, where we were watched over by a motherly Russian woman who handed us on to a young man when she had to get off. And we had our only squabble.

"You have the rubles."

"No, YOU have the rubles."

"Quick, quick, what does a backwards N stand for?"

That alien's panic from which we had been so protected during our tour erupted with special force in a land where you can't even read the alphabet. A piece of advice for future travelers to Russia is this: Learn the alphabet; you don't need the language, but you have to read the letters, even on a guided tour, unless you want to feel like an imbecile.

One last bit of advice: If you love New York and Rome, book more time in Moscow. If you prefer San Francisco and Florence, concentrate on St. Petersburg. You know who you are. ■

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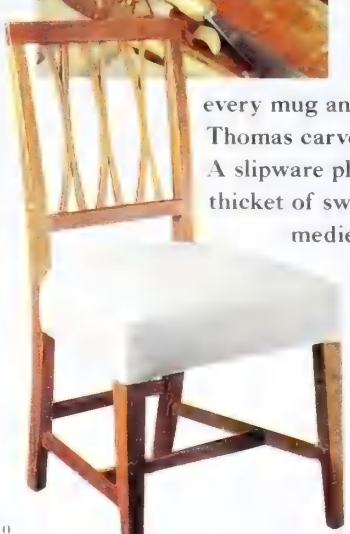












Miranda Thomas and Charles Shackleton give a little bit of themselves to every mug and table they make (FROM TOP): Thomas carves freehand designs in soft clay. A slipware platter with a rabbit in a busy thicket of swirling vines and leaves is medieval in feeling. Commemorative bowls are hand-thrown and inscribed. Armrest detail. Charles Shackleton carving. Anna Liffey chair in cherry wood.

For more details, see Reader Information

Irish and British expatriates Charles Shackleton and Miranda Thomas are a two-person arts and craft movement peacefully tucked away in Quechee, Vermont. Trained at Farnham College of Art in Surrey, England, the made their separate, penniless ways to Vermont in the earl eighties—young, resourceful, and determined to be self supporting by handcrafting the useful props of everyday living.

Shackleton was blowing glass for Simon Pearce. Thomas who had trained with England's most accomplished studio potters, was hired to develop ceramic designs at Pearce's mill in Vermont. While the former classmates appraised each other work, shared simple dinners, and roamed the rolling hills, neither identified the vague malaise washing over them.

"We had not a clue that we were falling in love," says Thomas with a laugh. After finally diagnosing their queasy stomachs, the couple married and moved into a modest single story house in a meadow among corn and hayfields. The house grew taller and wider, and today is wrapped by an arbor covered in climbing roses and clematis.

Thomas throws pots in her damp basement. "To be a potter means tending your pots every day—it's a way of life," she explains, brown hair pulled behind her ears as she carves one of her trademark rabbits, plump birds, or voluptuous flowers on a dish dipped in a thin coat of leather-soft clay called slip. She fires her pots in a gas-fueled kiln in a shed she built next to the house and ships them to clients across the country.

Shackleton switched from glass to furniture. Today, Charles Shackleton Furniture, makers of handcrafted pieces in cherry, walnut, ash and oak, is a nineteen-person operation in a converted woolen mill just up the river. ■



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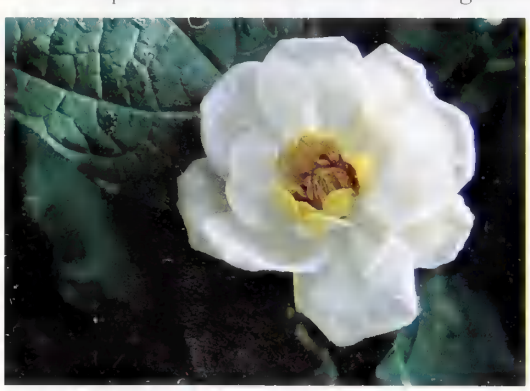
What to plant this spring

Garden professionals, always in search of the new and beautiful, offer this advice: Experiment with flowers in dramatic colors, try exotic shrubs, mix vegetables in your herbaceous border

Gardeners are a generous lot; they love to share their seeds, plants, and cuttings. But February what we want from our green-thumbed friends is information and advice, recommendatio to help with decisions as the catalogs pour in. When HB asked a few designers, horticulturists, a growers to give us their opinions, they replied with bountiful suggestions for choosing new flowers a shrubs and for incorporating them into your garden. COMPILED BY SUSAN HEEGE

I adore the effect of really dark, almost black flowers—the surprise of them. Black-purple 'Queen of the Night' tulips look splendid with peach-colored 'Apricot Beauty.' Dark flowers also add depth to a garden. Black hollyhocks [left], planted in the back of a border, are great for that. They also cut the sweetness of a flowery planting; they give it an edge. —**Nancy Goslee Power, garden designer, Santa Monica, California**

Perennial fever still runs high in the United States, but we are also beginning to realize what countries with ancient garden histories discovered long ago: the importance of woody plants. We have thought of them as the framing elements of a garden—secondary rather than primary components—but that view is changing, as is the supply of exceptional new woody plants in nurseries. What we can get in this country now equals or exceeds what's available in Europe. In our own nursery two new favorites are hardy shrubs from China. The first, *Sinocalycanthus sinensis* [left], has been known to botanists for only fifteen years. It grows in partial shade or full sun, has bold green leaves that turn yellow before they fall and four-inch white flowers that look like small magnolia blossoms. The second, *Heptachodium micinoides (jasminoides),* has incredibly fragrant white flowers that bloom in late summer and early autumn. Then the flower sepals swell and become a dramatic translucent red. —**Daniel Hinkley, nurseryman, Kingston, Washington**



The light in Colorado is clear and strong, as it is in much of t United States. The white and pastel flowers that look so wo derful in the misty climate of England almost disappear in c sunlight. For that reason I am planting more and more shrul bulbs, and perennials in deeply saturated colors—burgundi purples, oranges, copper. I hear conservative gardeners say the colors are tacky and hard to mix, but they mix as easily as pa tels if you keep the saturations the same—if all the colors a equally rich. In my own gard one sunny corner is anchor by a crimson pygmy barbe [*Berberis thunbergii* 'Atr purpurea Nana'] with earl blooming copper-colored tul and a clump of rusty-r bearded iris [left] beside Nearby, a deep purple verbe blooms all summer next to orange-flowering butter weed [*Asclepias tuberosa*]. In a other corner rich, strong col give an elegant Persian-carp effect: a burgundy pincushi flower [*Knautia macedoni* and irises with almost black petals of purple and grape agai the brilliant turquoise of a dwarf Colorado blue spru —**Lauren Springer, horticulturist and author of *The U daunted Garden,* northern Colorado**



In Arizona the desert has finally become acceptable—a source for native plants as well as an inspiration for landsc design—but this has come about only after decades of gard ers trying plants and styles that do not belong here. For ye nurseries only carried the few dull plants and shrubs you all over the country, which look silly here and are thirsty a hard to maintain. I got so tired of looking for native grasses something besides fountain and pampas grass—that my h band and I went out into the wild and collected deer grass


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[*Muhlenbergia rigens*, left]. We gave it to a local grower to propagate, and he went on a grass kick and brought in many more species. My favorite is *Muhlenbergia capillaris* 'Regal Mist,' with blooms in an amazing burgundy haze that catches the light and takes your breath away. —**Carol Shuler, landscape architect, Scottsdale, Arizona**

Our clients are becoming less devoted to large manicured lawns and are looking for other ways to use their gardens. For instance, they want to grow edible plants. We sometimes create knot gardens and parterres for herbs and vegetables, but our preference is to mix them in a herbaceous border. Scarlet runner beans in bloom can be beautiful next to a ruddy *Rosa pteracantha* with purple Brussels sprouts in front. [Left: Ruby Swiss chard, leeks, zinnias.] Another wonderful combination is curly parsley with fragrant purple-blooming heliotrope 'Mini Marine' alongside purple ruffled basil. And in our own office garden we have paired edible nasturtiums 'Alaska' with a variegated 'Gold Sword' yucca, yellow-green 'Limelight' helichrysum and golden stachys 'Primrose Heron.'



What is also gratifying now is that our clients have an interest beyond flowers. They understand the importance of leaf textures and the subtleties of green. And here in the Midwest we have about as many shades of green as there are colors in the spectrum. When we do a semi-shade garden we look for interesting combinations of green and striking contrasts of form—an oakleaf hydrangea with its massive leaves that go bronze or red in the fall next to *Fothergilla gardenii*, with dark green lobed leaves, each turning five or six colors in autumn, as if an artist had dropped paint on them. We might juxtapose these with glossy-leafed European ginger and delicate goatsbeard [*Asarum europaeum* and *Aruncus aethusifolius*, right]. —**Craig Bergmann and James Grigsby, garden designers, Wilmette, Illinois**



Among the garden trends in this country—the bold new experiments with color, the interest in native plants and wildlife gardening, the movement toward smaller lawns—I see tree-planting as one of the most important. I don't mean flowering or ornamental trees, but stately specimens like the oak

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maples, and beeches that were planted on main streets and in parks in the last century [*Quercus agrifolia* 'California Live Oak,' left]. These trees will not live forever, and we must have others ready to take their places. Fortunately several grassroots organizations are addressing the problem. Almost every major city has one of these groups: Trees New York in New York City, TreePeople in Los Angeles, American Forests in Washington, D.C. To find out how to join—or organize—a group in your area, write the Nebraska-based National Arbor Day Foundation, a clearinghouse for information about tree-planting and conservation all across the country. These organizations insure that our children and grandchildren will have the kind of trees we grew up with—they are our nation's living monuments.—**Ken Druse, contributing editor, House Beautiful, New York**

Big broad-sweep effects fascinate me—masses of plants in a limited palette with a shrub or two to throw the whole thing off—just like a long hillside I saw in Connecticut last October. It was covered with great leafless oaks, but there in the middle of all those beautiful, skeletal, gray-black trees was one stubborn maverick with its bright yellow leaves still on, saying, "Look at me, I want to shine!" For a client I am thinking of massing bronze and dark-leafed plants—bronze banana [*Musa ensete*], *Aeonium arboreum* 'Zwartkop,' bronze-colored *Euphorbia cotinifolia* and shrimp plant [*Justica brandegeana*]—then tossing in a few canary bird bushes [*Crotolaria agatifolia*]. The glorious yellow flower looks like a parrot, and I hope the landscape will look as if a bright bird has landed in some dark woods. The massing idea is a quick, simple solution in a big empty space: Fill it with cosmos for a field effect. You can get the same lush feeling with pots. I am living in a funny little house, just starting to do the garden. I plan to use great huge pots with twenty bulbs in each: narcissus, enormous alliums, South African bulbs like agapanthus and lilies, and tuberoses which will grow six feet tall. I also plan to stuff all my window boxes with explosions of nasturtiums. A garden should always feel voluptuous.—**Nancy Goslee Power** ■

American gardeners have always envied the English the luxury of being able to see so many private gardens through their Open Gardens Scheme. Now we have our own, beginning with 100 gardens in Connecticut and New York State. The Garden Conservancy plans to expand the project each year until the year 2000, when the whole country will be covered. To order the first Open Days Directory with 100 gardens, their visiting days and driving directions, write The Garden Conservancy, P.O. Box 219, Cold Spring, NY 10516; 914-265-2029.





Ensemble act

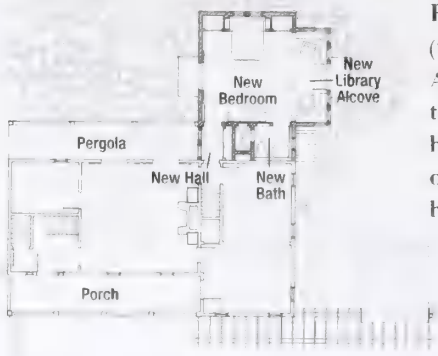
The late-18th-century house gained its secon floor about 1840, the room over the kitchen after the Civil War. The recent addition o a master bedroom suit pulled it all together



BY JAMES B. STEWART





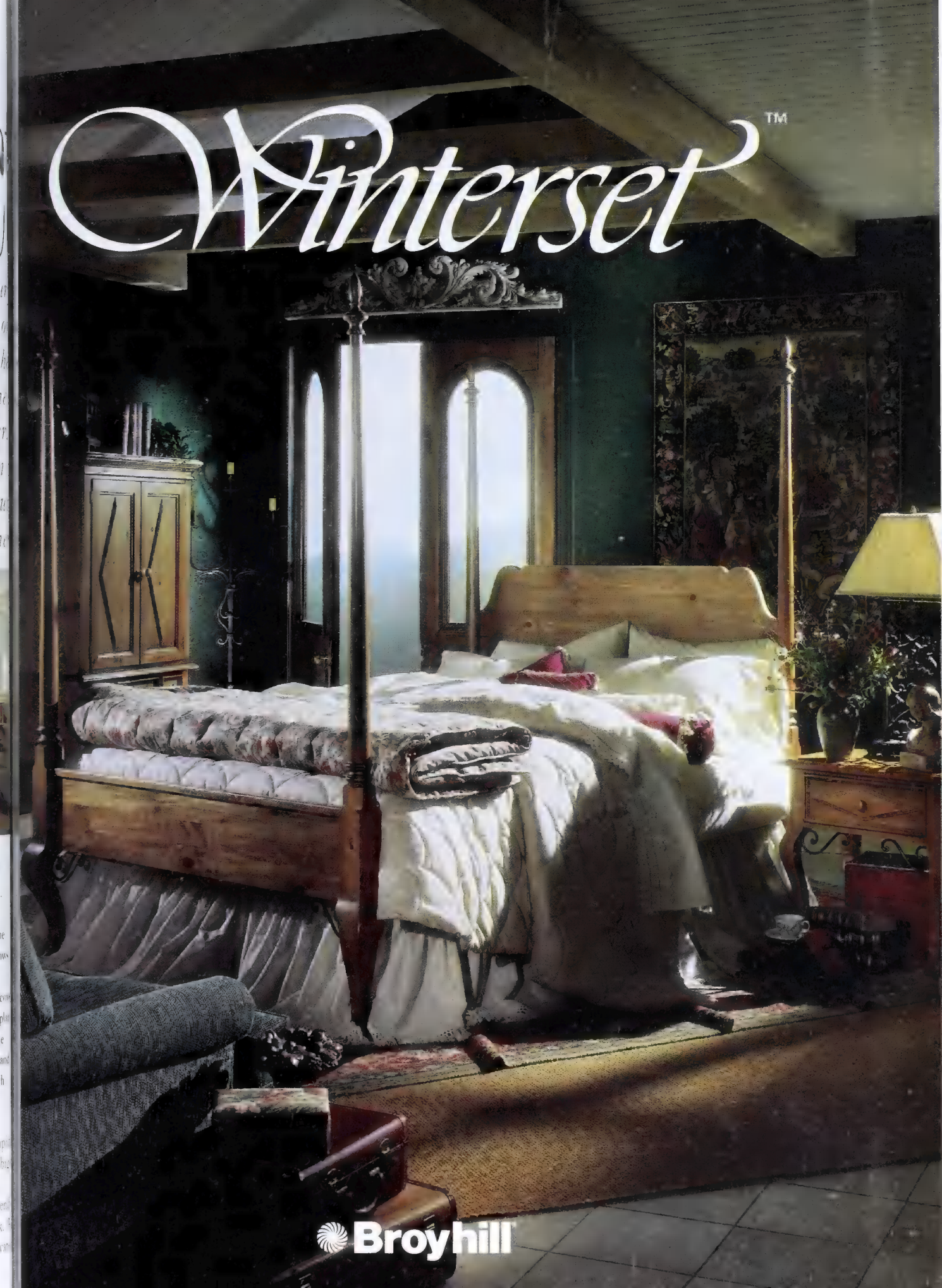


From the front of the house (TOP LEFT), the addition is not visible. ABOVE LEFT, TWO VIEWS: At the rear the addition echoes the roofline of the house. French doors and barn windows on the addition match those on the house. Inside (ABOVE), the library alcove is flooded with natural light. The plan at left shows the relationship of the house to the new service zone and bedroom, which opens on both sides onto a terrace.

As I drove up with my real estate agent, I sensed almost immediately that my yearlong search for a country house was over. Nestled in the foothills of the Shawangunk Mountains, less than two hours north of New York City, was an old farmhouse with wide-board floors, a huge fireplace, a two-story porch. It was far from any busy road, set in a hillside landscape of boulders and a rushing stream. Towering above it was a magnificent black walnut tree, its trunk fully 72 inches in diameter. It was probably an omen that the owners were having a yard sale the day I first saw the house, and I bought an antique bathroom sink for $15.

After months of negotiations, title searches, and inspections, I was the owner of Black Walnut Farm, as the place seems always to have been known. I was ready to make it my own. For despite the house's charm, some renovation was clearly needed. Although I was a novice with scant practical knowledge of building skills and costs, I knew that one bathroom was not enough for a weekend house I hoped to fill with guests. The dilapida outhouse would not be the answer. I also dreamt of a big b room where I could write.

I was lucky to have an architect: James Gauer, a friend w has his own firm on Chambers Street in New York. Al with two other friends, we had been renting a renovated


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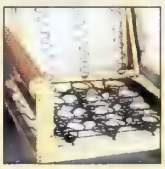
Beckon your guests to dining where the center of attraction is the elegant Oval Table, $940, and Huntboard Hutch, $1440, both in a fashionable two-tone combination of the slate and tea stain finishes. The stand-alone Huntboard, $750 (without Hutch), allows you versatility and ample space from which to serve. The refined grace of cabriole legs is also apparent on the Ladderback Armchairs, $240 each, and Ladderback Side Chairs, $190 each, both with neutral fabric seats.

nd comfortable, the deep-cushioned Sofa with roll-pleated arms and an abundantly stuffed barrel back, 0", is covered in a durable yet soft-to-the-touch green chenille fabric. Rich floral jacquard pillows complement . The Armchair, $500-940", is covered in a matching floral tapestry. Also featured: Square Cocktail 0; End Table, $200. Finishing off this cozy setting is a wall system comprised of an Entertainment suring two VCR compartments and adequate space for a 31" TV, $1250, a Corner Unit, $250, a t, $450, and a Drawer Unit, $500. The wall system comes complete with interior lighting, case levelers, bolts, and adjustable shelves.

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Rohnert Park	Sears Homelife
Salinas	Packwoods Showcase Galleries
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San Bruno	Sears Homelife
San Carlos	Woodworks Furniture
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San Jose	Woodworks Furniture
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The charming but low-ceilinged rooms now lead to a surprising burst of light, height, and openness in the new additio

barn in Ulster County, and he had come along to see the house. When we returned, we sat down around the kitchen table with some pads and began sketching. A rough plan to extend the house to the rear, where a staircase practically ran into the back wall, was done in several hours. The addition would be invisible from the front of the house which had so captivated us, and we hoped it would add character to the uninteresting rear facade. The house had already been much modified over the years since its late-18th-century origins, probably gaining its second floor about 1840 and the shed addition over the kitchen sometime after the Civil War. A further addition, far from spoiling a museum piece, seemed very much in keeping with the spirit of the house.

The place also seemed to have a strong aesthetic sense of its own, the antithesis of the extravagant excesses of the eighties I had chronicled in my book, *Den of Thieves*. Here I saw simplicity, intimacy, honest materials, and workmanship. I wanted to maintain that feeling in an addition. I envisioned a simple extension of the shed roofline. Instead, Jim drew up a small extension which connected to a larger room with a gabled roof. In effect, it reproduced on a smaller scale the shape of the existing house. I liked the idea of it immediately, the logic of it, the variation on an existing theme. Recently I asked Jim how he came up with the plan.

"An extension of the shed roof was logical when we were sitting around the kitchen table," he says, "but thinking three-dimensionally, it seemed uninspired. It didn't really add much." Instead, he extended the shed roof only about six feet, creating a service zone for a hallway, bathroom, and closet. That became the "connector," as he puts it, between the old house and the new master bedroom. The gabled roof not only provided a soaring space for the new bedroom, but viewed in elevation, the added height helped the addition complement the existing house. The asymmetry of the roofline was inspired by scores of old Ulster County barns we had noticed on our frequent bike rides.

The bedroom was designed as a 14-foot cube. Closets, a niche for the bed, and a library alcove brought the overall dimensions to 16 by 20 feet, thereby taking advantage of four-foot plywood sections. French doors at opposite ends of the room create an axis leading to new terraces on both sides and views beyond. Simple farmhouse windows wrapped around the library alcove flood the room with light and open up views to the landscape.

Only once do I recall balking at any of Jim's plans. He wanted large clerestory windows above the French doors. I insisted instead on the simple barn windows that already punctuated the top floor of the original house. Having once been warned by Jim himself that there are risks in hiring a friend as an architect, I wondered if this difference of opinion would strain our friendship.

It didn't, according to Jim: "It's an example of good dialogue between client and architect. Left to my own devices, I wouldn't have used the barn windows. Now I think it's one of the nicest things about the house. Many architects want to create arc tecture with a capital *A*, even if what's appropriate is mod and vernacular. Clients should temper the architect's ambitio

As for materials, we chose elements we loved that were, the most part, already present in the house. The roof wo be covered with the same cedar shake shingles that had b on the original pitched roof, even though the shed roofs w too shallow in pitch for wood shingles. There we used sim metal barn roofing in a natural finish, making no attempt disguise it. The beaded-board wainscoting in the additi echoed that in the dining room. New wide-board floors (ones like those in the original house would have been nice, too expensive) were laid throughout except in the show which uses the same native bluestone as the kitchen and en (and feels really good under wet feet). The French doors the same as those in the living room. We painted the exter of the entire house a soft gray-brown with white trim. Insi all the walls are off-white, with wood trim in the soft sl blues and greens that are most pronounced in the lichens a boulders that abound on the property.

Many 18th-century rooms had white walls and dark tri so in the dining room, the most authentic period room in house, we used a fairly dark slate blue for the trim and wa scoting. In later parts of the house, the trim fades to t shades of green before becoming white in the new additi providing a subtle color guide to the evolution of the ho itself. And the yard-sale sink I'd hauled away is back at hor standing proudly in the new bathroom.

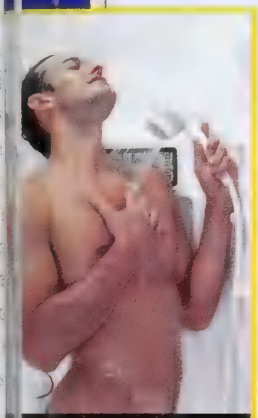
The general contractors were Dan Guenther and Sally St Robertson, who run Winter Sun Construction in Highla New York, near New Paltz. They bid the addition at $50,0 or about $100 per square foot. They lavished time and cra manship on the house even when it became apparent to al us that their bid was too low to yield much profit. There w fortunately few shocks as the old house yielded its secrets the builders, but I came to understand why restoration, w its painstaking attention to detail, can be more expensive t new construction.

Nothing in the plans or even my imagination quite prepa me for the finished reality. The addition, while making no p tense of being old, blends seamlessly into the house. T charming but low-ceilinged original rooms now lead to a s prising burst of light, height, and openness. At night the ad tion glows like a lantern. With French doors thrown oper the summer, it has the feel of a big screened porch. Besi being a bedroom and sanctuary when the house is full guests, the room has attracted Scrabble games, children's t the morning papers, early evening cocktails. It has enhan the original house without overwhelming it. ■

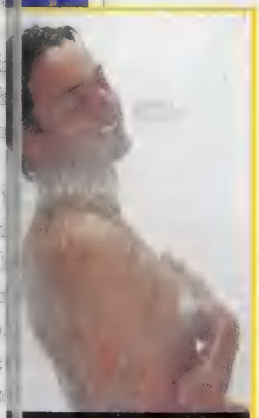
James B. Stewart's most recent book is Den of Thieves. *He is editor-at-large of* SmartMoney *magazine and is a regu contributor to* The New Yorker.

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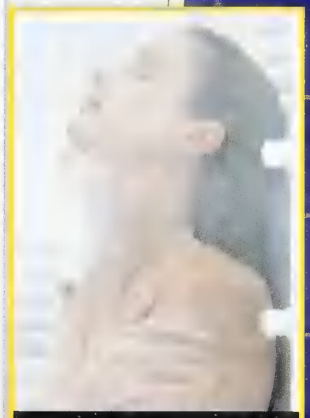




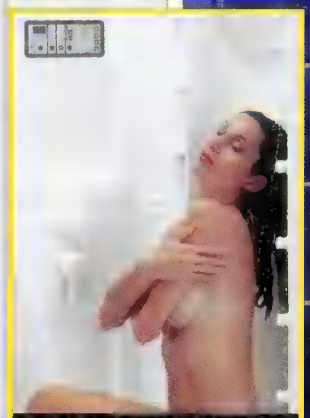
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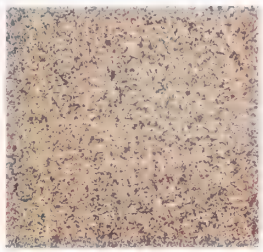
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Jacuzzi

The Original. The Inimitable.

Kitchens today are being designed with a combination of countertop materials—butcher block for chopping vegetables, marble for making pastry, stainless steel for resting hot pots from the stove. The result: a work space that really performs, plus a lively, varied look. To help you select your countertops we've rounded up a sampling of natural and man-made materials, including pros, cons, and costs of each

Natural Materials



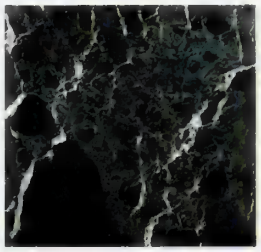
Granite

Description: Varied-grain, hard igneous rock. Shown: Hibiscus Rose.
Characteristics: Dense granites resist stains and are not acid-sensitive.
Tips: Avoid porous granites. A polished surface is recommended.
Cost: $65 to $100/sq. ft. installed.



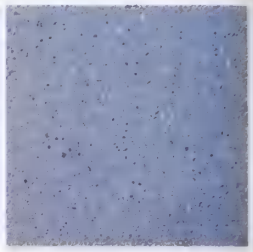
Marble

Description: Recrystallized limestone. Shown: Alabama White.
Characteristics: Many are porous, all are acid-sensitive (with the exception of green, see serpentine). Can stain and scratch. Excellent surface for pastry making.
Tips: Honed marble recommended.
Cost: $50 to $100/sq. ft. installed.



Serpentine

Description: Magnesium silicate. Most green marble is serpentine. Shown: Verde Alpe Scuro.
Characteristics: Unlike marble, serpentine is not sensitive to acid.
Tips: Choose with care: some are as porous as marble.
Cost: $70 to $120/sq. ft. installed.



Ceramic Tile

Description: Hand- and machine-made; high gloss or ma glazed or unglazed. Shown: Ever
Characteristics: Won't burn or stain. Can chip.
Tips: A 100% solids epoxy grou is impervious to stains.
Cost: $35 to $65/sq. ft. installed, for machine-made tile.



Recycled Glass Tile (Stoneware Tile Co.)

Description: Traffic Tile is made of over 70% recycled glass and coal ash. Unglazed. Shown: Plum.
Characteristics: Won't burn or stain.
Tips: See tips for ceramic tile.
Cost: $35 to $65/sq. ft. installed.



Wood

Description: Solid beech, cherry, maple, oak; butcher block.
Characteristics: Stains and scratches, but can be sanded out.
Tips: Eastern hard rock sugar maple is best for butcher block.
Cost: Hardwood, $70 to $90/sq. ft. installed; Butcher block, $40 to $65/sq. ft. installed.



Stainless Steel

Description: Steel alloy with 18–20 percent chromium. 16 to 20 gauge; 16 is strongest.
Characteristics: Impervious to stains, corrosion. Scratches.
Tips: To avoid a tinny sound, use a wooden liner underneath.
Cost: $75 to $90/sq. ft. installed.



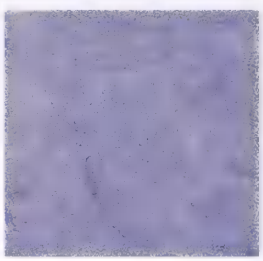
Limestone

Description: Sedimentary rock consisting mostly of calciu carbonate. Shown: Hauteville.
Characteristics: Acid-sensitive. Some, like Hauteville, are dense and durable.
Tips: Matte finish recommend
Cost: $50 to $100/sq. ft. instal



Concrete

Description: Cement powder, sand, and pulverized rocks. Shown: StoneCrete, premade slabs that are steam-cured.
Characteristics: Porous and subject to cracking. If desired, materials can be imbedded in it.
Tips: Use proper reinforcing.
Cost: $30 to $200/sq. ft. installed.



Pietra Cardosa

Description: Silicate. Gray, slatelike matte finish. Slabs.
Characteristics: Not acid-sensitive.
Tips: Needs to be impregnated with silicone by a professional every 2 to 5 years.
Cost: $50 to $100/sq. ft. installed.



Slate

Description: Metamorphic rock from clay and shale. Tiles; limited availability in slabs.
Characteristics: Uneven surface. Matte finish scratches.
Tips: Select a flat surface with a sand-rubbed finish. Oil with mineral oil periodically.
Cost: $50 to $100/sq. ft. installed.



CaesarStone

Description: Quartz sand mixed with polymer resin and pigments. Shown: Turquois
Characteristics: Impervio to stains; scratch- and acid-resist
Tips: Polished surface recommended.
Cost: $30 to $55/sq. ft. installed.

or decades decorative plastic laminates have been the most popular countertop choice. Now solid surface materials are a fast-growing contender

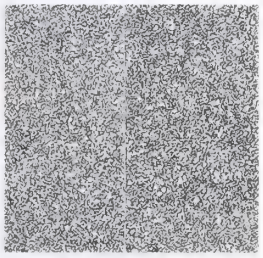
Man-made Materials

Solid Surfaces

Description: Man-made composites that are ⅝-inch thick. In solid and speckled colors. Products appear similar, but each has a different formula of acrylic and polyester resins affecting its stability and workability. Polyester is more translucent. Acrylics have a better fire rating.
Characteristics: Easy to customize, clean, and repair. Stain-resistant. Integrated sinks available. Materials carry warranty.
Tips: Professional installation recommended.



Corian (Dupont)
Description: Acrylic resin.
Shown: Vesuvius.
Cost: $40 to $110/sq. ft. installed.



Avonite
Description: Acrylic resin or polyester resin. Shown: Platinum Gray (polyester) from Decor Series.
Cost: $40 to $75/sq. ft. installed.

Surell (Formica)
Description: 100% polyester.
Shown: Sand.
Cost: $45 to $75/sq. ft. installed.



Fountainhead (Nevamar)
Description: Polyester and acrylic resins. Shown: Teal Classix.
Cost: $55 to $80/sq. ft. installed.



Gibraltar (Wilsonart)
Description: Polyester and acrylic resins with mineral fillers. Shown: Frosty White Stardust.
Cost: $40 to $75/sq. ft. installed.

Nuvel (Formica)
Description: High-density, mineral-filled thermoplastic polymer. Thinner than previous five. Shown: Folkstone.
Cost: $25 to $30/sq. ft. installed.

High-Pressure Decorative Laminates

Description: High-pressure decorative laminates are composed of kraft paper sandwiched between a clear sheet of melamine laminate on top and backer sheet on bottom. Wide range of colors and patterns.
Characteristics: Durable, stain- and scuff-resistant. Easy to clean. Laminates are subject to cuts and burns from hot pots and are not repairable.
Tips: Avoid pearlescent finish for counter surfaces. A matte finish is recommended.



Formica
Shown: Concrete.
Cost: $12 to $18/sq. ft. installed.

Colorcore (Formica)
Description: Color-through laminate. Melamine color sheets eliminate joint line. Shown: Fog.
Cost: $25 to $30/sq. ft. installed.



Wilsonart
Shown: Cool Woodwind.
Cost: $8 to $14/sq. ft. installed.



Nevamar ARP Surface
Shown: Crown Cherry.
Cost: $12 to $18/sq. ft. installed.



Micarta (Westinghouse)
Shown: Velvet Slate.
Cost: $12 to $18/sq. ft. installed.



Arpa
Shown: Emerald Cloud.
Cost: $12 to $18/sq. ft. installed.



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European moder

Small objects by big-name designers are getting their first American retai exposure in a new Manhattan store



Multinational offerings at Moss (TOP): **Storybirds pitchers by Arabia of Finland, Geographie plates by France's Axis.** CENTER: **Stretch fabric Falkland light by Bruno Munari, vases by Alvar Aalto.** RIGHT: **Cross-shaped red medicine cabinet and ironing board are Italian.**

BY CARA GREENBERG

You could hardly accuse the Europeans of being design-shy. Since the end of World War II, when new materials and processes developed during wartime were adapted to the production of housewares, they have upheld the cause of good design with gusto. European product designers (who are often architects) have given us lighting, cutlery, ashtrays, and ironing boards. Many of their midcentury creations are still in production. But you probably haven't seen most of them, or designs introduced more recently, unless you have been to Europe lately—or to a new Manhattan shop called Moss.

Its owner, Murray Mos a collector of 20th-centu decorative arts, began a tending European furnitu lighting, tableware, and a cessories exhibitions a fe years ago, and was struck the divine artistry of Eur pean product design. H pursued designers and ma ufacturers by fax and phon uncovering pieces that h been overlooked by Ame can retailers. Moss clai seventy-five percent of h wares cannot be found in a other store in America.

Many offerings in the co minimalist 1,500-squar foot shop reflect Moss's b toward Italian design. O of his heroes is architect A gelo Mangiarotti, who fanciful stainless flatwa designed for Mepra, mim the human form. Mang rotti's free-form crystal bo for Colle is calibrated w the precision of a circle.

Although everything in the shop serves a useful function is displayed as art. Each piece stands out against an all-wh landscape of laminated platforms and showcases.

The Danes are represented by Arne Jacobsen's 1964 cyl drical stainless-steel tea set for Stelton, the Germans by a n series of artist-designed milk tumblers, and the French b porcelain coffee service decorated with Man Ray photograp You can also find what must be the world's first deconstru tionist sunglasses, by Austria's Matteo Thun.

Moss hopes that these designers, well known in Europe, w become household names in this country as well. They w well could. "Product design is fashion," he says. "If Americ can love Armani, they can certainly love Mangiarotti." ■

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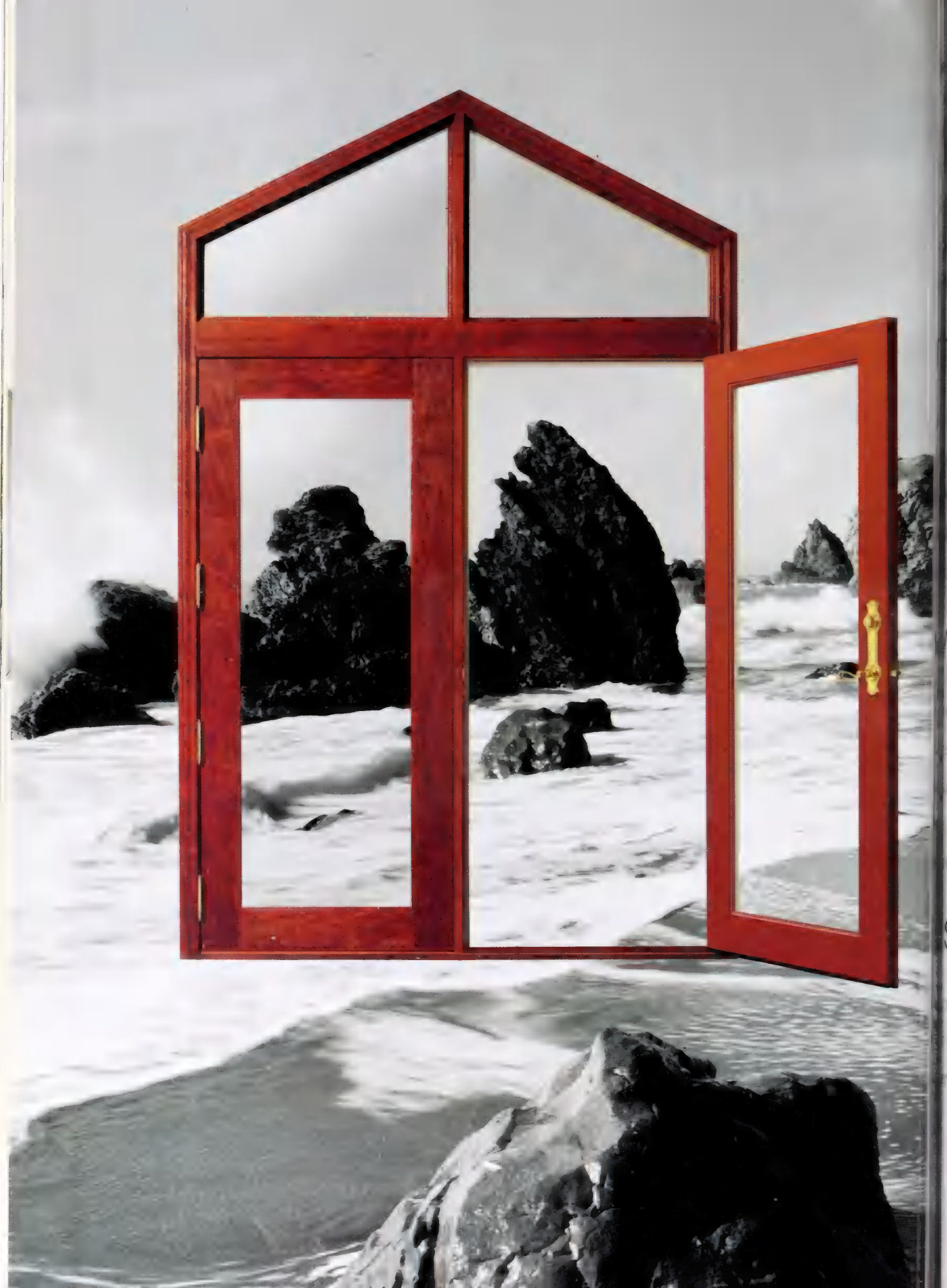
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Bay City boon

San Francisco's new Museum of Moder Art by architect Mario Botta is second in size only to its New York counterpar

BY MARTIN FILLER

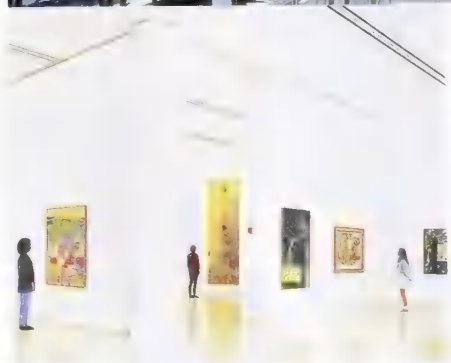
Although many aspects of American life during the Excessive Eighties are gone and best forgotten, one enduring achievement of that heady decade was the large number of new museums and museum additions that opened across the United States. Since the onset of the recession, however, a big dip in private philanthropy, cuts in government funding for the arts, and the collapse of the art market have slowed the flood of museum construction projects to a trickle. Even if it were not such a rare event in today's diminished cultural climate, the opening of the new buildi of the San Francisco Museum of Mo ern Art on January 18 would still be cau for widespread rejoicing, not just in o of our country's most beloved cities b across the nation as a whole. A new m seum is a great victory for the civilizi forces in society.

Simply as an extraordinary example concerted generosity, the fund-raisi effort for the $62 million building and $25 million endowment merits unstil ing praise. All the money came from p vate sources—mainly from the museu board of trustees—and was raised with a mere five years, an encouraging exam at a time when civic values seem to declining in this country.

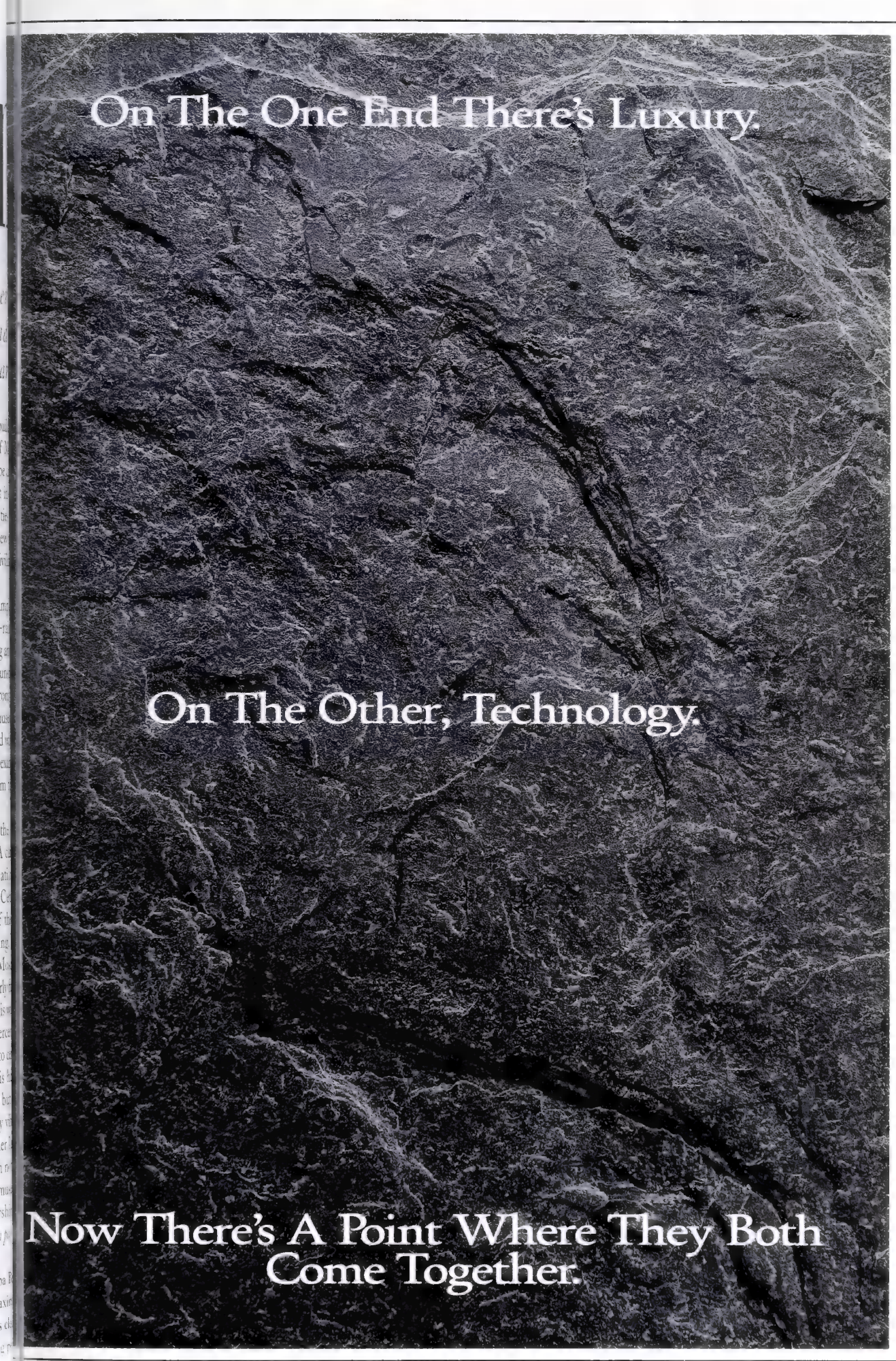
Visitors will be delighted by the e with which the new SFMOMA can reached, unlike its previous location the somewhat remote Civic Cent where it occupied three floors of the War Memorial Veterans Building. T new museum, adjacent to the Mosc Convention Center in the formerly fu South of Market Street district, is wit a fifteen-minute walk of 70 percent the city's hotel rooms and close to cen Union Square. San Francisco is har lacking in tourist attractions, but t welcome addition to an already vibr urban scene can only add further lus

Eager to give their institution not j national but global stature, the museu trustees—under the leadership museum director *(Continued on page*





Mario Botta's new San Francisco Museum of Modern Art overlooks Yerba Bu Gardens. FROM TOP: **The museum's five stories are set back to provide maximu skylighting; entry hall is lit by oculus atop central cylinder; exterior is clad in brick and white and gray granite; spacious galleries are scheme's strong poi**


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Continued from page 64

San Francisco now has some of the most splendid, lofty, and expansive galleries in any American museum

hn R. Lane, board chairman Brooks alker, Jr., and Thomas B. Swift, who aded the new museum steering committee—looked beyond the considerable ol of local talent, including some Bay ea architects who are internationally cognized. Instead they chose Mario tta, the Swiss architect best known for severely formal geometry inspired by e work of Louis Kahn and applied ith sometimes questionable results) to eries of small villas in the Ticino can- n of his homeland. This is his largest mmission to date. (An exhibition of e architect's drawing and models for FMOMA will be on view in the useum's architecture and design gal- ies through June 25.)

Botta seemed at first a curious choice, t least because his taste for a rigid onumentality is so at odds with the st familiar qualities of the Bay Area yle in architecture: unpretentiousness, man scale, modest materials, and sen- ive blending with existing buildings. t there is another, more formal side to n Francisco architecture, evident since e Gold Rush and manifesting itself in ssically-inspired landmarks such as rnard Maybeck's Palace of Fine Arts the Civic Center complex of City ll, Opera House, and War Memorial terans Building. That is the tradition e museum's benefactors wanted to ntinue in, even though recent trends museum design have tended toward a s grandiose approach.

The Botta building is nothing if not posing, evident from the moment one ches sight of its most striking feature: 35-foot-high cylinder, lopped off to ate an angled circular skylight and eathed in stripes of deep-gray and ite granite. This totemic central form flanked by symmetrical, stepped-back tangular masses paneled in deep nge brick that has been worked into iously textured horizontal bands. The ect is unquestionably majestic and dis- ys Botta's ability to evoke the aura of ssical architecture without using any torical Greek or Roman motifs.

The big problem of the exterior is that it relates so ineffectively to its surroundings. Responsibility for Yerba Buena Gardens, the 87-acre urban redevelopment project of which the museum and Moscone center are two components, was taken over by the city after the original sponsor, the real estate megafirm Olympia & York, went bankrupt. Coordination of the overall scheme clearly went awry somewhere along the way.

Thus the stately entrance facade of the museum neither confronts an open plaza nor terminates an avenue, as a major classical building would. Instead it huddles along one side of a four-lane, one-way traffic artery that is difficult for pedestrians to approach from the rest of Yerba Buena Gardens across the street. There, turning their backs on SFMOMA, are the two new structures of the Center for the Arts: a good performing arts building by James Stewart Polshek and a surprisingly poor visual arts building by Fumihiko Maki. This lost urban planning opportunity makes the museum's grand gestures seem a bit futile, like a street-corner orator trying to attract the attention of harried passersby.

Inside SFMOMA, however, Botta's command of his turf is complete and he doesn't let you forget it. He wanted his entry hall and the stairwell within the giant cylinder to be as memorable a space as the rotunda of Frank Lloyd Wright's Guggenheim Museum in New York. Unfortunately, the lesser power of Botta's stack of squared-off staircases and balconies beneath the cylindrical tower has been further diminished by too much surface detailing. During a series of visits to the museum over the course of its construction, I found every successive stage increasingly disappointing as more and more cladding was added on to virtually every surface.

There are stripes, stripes everywhere. Striped polished-and-rough black granite flooring (rather difficult to walk on), similar striped motifs on column bases and walls, striped dark-and-blond wood counters, striped natural wood ceilings, striped white-painted walls. Although the atmosphere is luxurious, glossy, and stylish, it is also too coordinated and oddly inappropriate, like Lou Kahn in a dinner jacket. Monumentality and chic are natural enemies.

SFMOMA now has some of the most splendid galleries in any American museum. Because he had a relatively small piece of land to work with, the architect set back each floor of the five-story structure to provide almost all the galleries with skylights, which always make rooms—even extremely plain white-walled ones such as these—seem more lofty and expansive. Most spectacular of all is the vast top-floor gallery named after the Fisher family (of The Gap fame). That simple but stunningly dramatic space—120 feet long, 60 feet wide, and more than 20 feet high, a clear span unbroken by any columns or visible supports—will sometimes be partially divided by panels perpendicular to the outside walls.

With 50,000 square feet of exhibition space, SFMOMA's building is second in size only to the Museum of Modern Art in New York among contemporary American museums. Although MoMA has a hammerlock on the definitive survey of 20th-century art, SFMOMA's recent acquisition record has been as ambitious as its architectural expansion. And San Francisco has some works that even New York would envy, especially the Bay City's greatest art treasure, Henri Matisse's *Woman with the Hat* of 1904–05, given by the late Elise S. Haas of the Levi-Strauss fortune, whose family and foundation were among the biggest supporters of the new building campaign.

Taken as a whole, this is a magnificent accomplishment, making San Francisco a major force on the international contemporary art scene. More importantly, it recalls those distant days when cities were our nation's glory and great civic enterprises did not seem beyond the realm of human possibility. The vision, teamwork, and public-spiritedness of San Francisco's leading citizens points the way back as well as forward, if the rest of us, like them, are to have the enriching communities we dream of. ■

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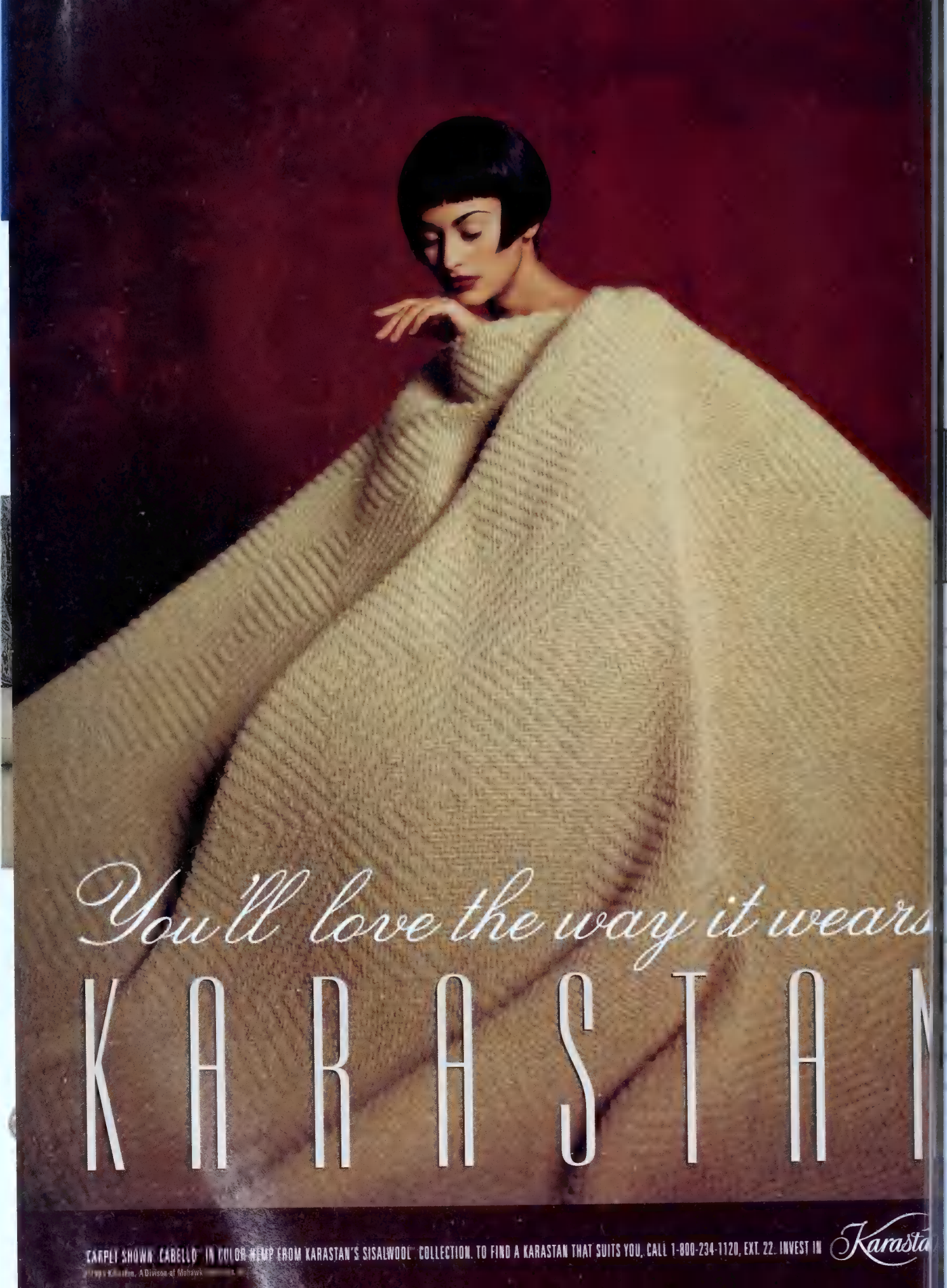


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t's all in the blueprint

On airplanes or sitting in terminals between flights, in e car on the way to the country for the weekend, or even during quiet moment at home before dinner I can be found these days th my nose in a blueprint. That's because Jane and I have cided to build a small addition to our family retreat on Long and and the architect has been submitting plans.

We're doing a two-story addition: enlarging the master bedom and bath upstairs, pushing out the kitchen below to link it to e screened porch where we eat many of our summer meals. Al DeVido designed our country house in the first place, and s ideas for the addition have been very much on target, but ove to work on blueprints and always have. So every time I tice that a window might be better in a slightly different size, a cabinet in the kitchen might be more convenient with me dividers to organize trays and cookie sheets, or the closet uld use two tiers of hanging space, I call Al with the hope that I'll get a new set of plans. This, of course, gives me permission to begin the work all over again.

You have probably noticed our passion for plans in this magazine. We always include them with our architecture pieces, but now we have started to work them into our garden and landscaping stories as well. And in this issue we have included floor plans in our portfolio of new and remodeled kitchens.

An ill-considered kitchen is an invitation to disaster. As our report on new kitchens from coast to coast will demonstrate, this is the room with a complicated set of needs: the right equipment in the right relationships; as much storage and counter space as you can cram in; plus an ample helping of atmosphere. The kitchens in our portfolio may look romantic but they are work places as well, and that's why a good plan is crucial. Maybe I'd better take another look at our blueprints for the house in Quogue. I wish I had a set at the office.

Louis Oliver Gropp

EDITOR IN CHIEF

Languid luxury

In a brand-new French-style château in Louisiana, New Orleans decorators Holden & Dupuy mix remembrances of things past in shadowy interiors rich with the stately sensuousness of the old South

BY CHRISTINE PITTEL
PHOTOGRAPHY BY LIZZIE HIMMEL
PRODUCED BY DARA CAPONIGRO

Marcel Proust, meet Blanche

DuBois. Both would feel right at home in this sophisticated French country château—newly built in the heart of Louisiana—and decorated, in character, by Holden & Dupuy of New Orleans.

These designers are not afraid of grandeur and the romance of the past. In the indigo-blue dining room, iridescent silk taffeta curtains trimmed "like a ball gown," according to Ann Dupuy, hang at the tall French doors and filter the southern sunlight. Blanche DuBois, the tragic heroine of *A Streetcar Named Desire,* shunned bright light; she would approve. Heirloom silver gleams. A Venetian velvet runner drapes the burnished wood of the antique French walnut table. "The deep, moody colors create a cool feeling," explains Ann Holden. To keep the darkness from becoming ponderous the decorators covered the ceiling with silver leaf, which reflects the glimmer of the antique crystal chandelier. The atmosphere is gauzy, suited to a Proustian interior world of lime flower tea and intimate conversation.





Many of the fine antiques are family pieces, like the graceful sconces and carved wooden mirror in the entrance hall. Here, Holden & Dupuy took their cue for the neutral palette from the pale limestone floor that runs through the house. They play artfully with textures, composing a serene still life from a slim settee upholstered in a woven raffia, a French grisaille portraying cherubs, and a hanging lamp of Fortuny silk.

The spacious living room is a languid tone poem, done in shades of taupe animated by the discreet glint of gold leaf. Like a multigenerational southern family gathered round a table, the furniture is a mix of different periods and personalities. Some pieces are more dominant than others, yet they read as a balanced ensemble. "As soon as we found those upright Italian painted settees we knew everything else had to be squishy," says Dupuy. When they thought the room was becoming too serious, they turned wooden cherubs into whimsical console tables and concocted a screen that is painted with more putti.

"We strive for the imperfect perfect," explains Dupuy. "We're after patina—but without the cracks."

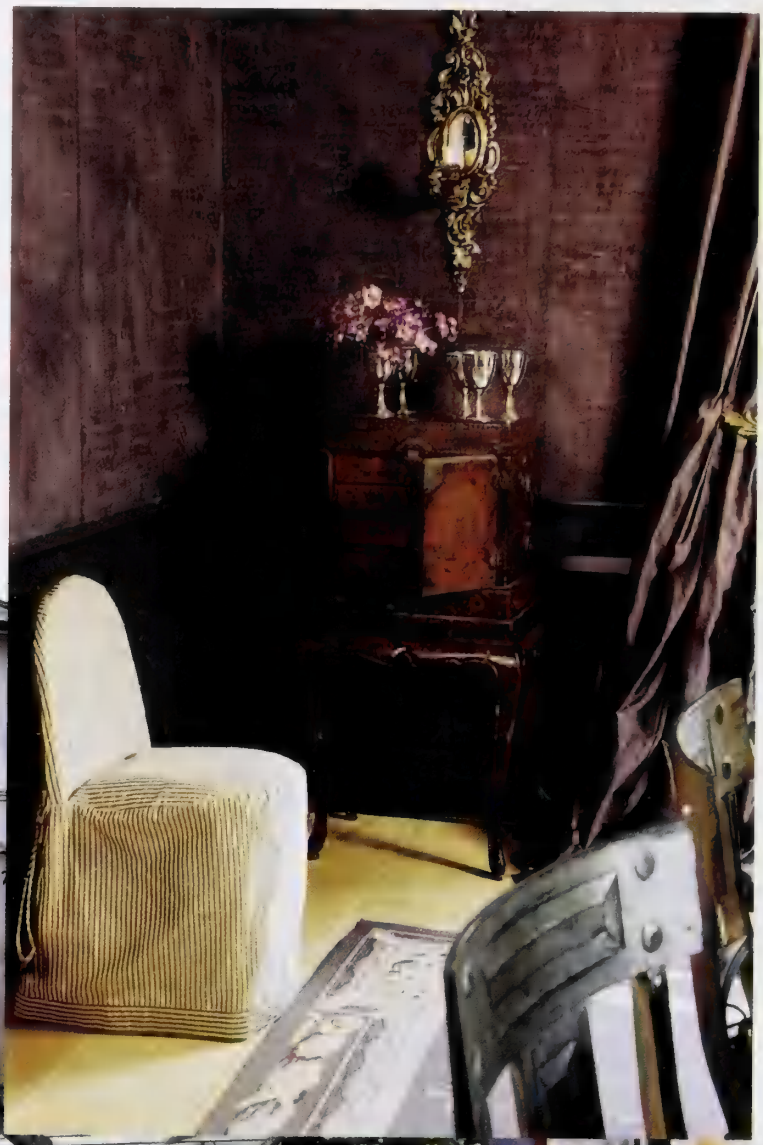
In the limestone-paved entrance hall (OPPOSITE), **a slim settee from the Big Easy collection by Holden & Dupuy sets the note of southern hospitality straightaway.** TOP: **The designers indulge in voluptuous details, like the glorious tassel on this pillow covered in Cimarosa cut velvet from Clarence House.** ABOVE: **The Bayou coffee table, gold leaf over wood, is meant to look like a Turkish ottoman.**



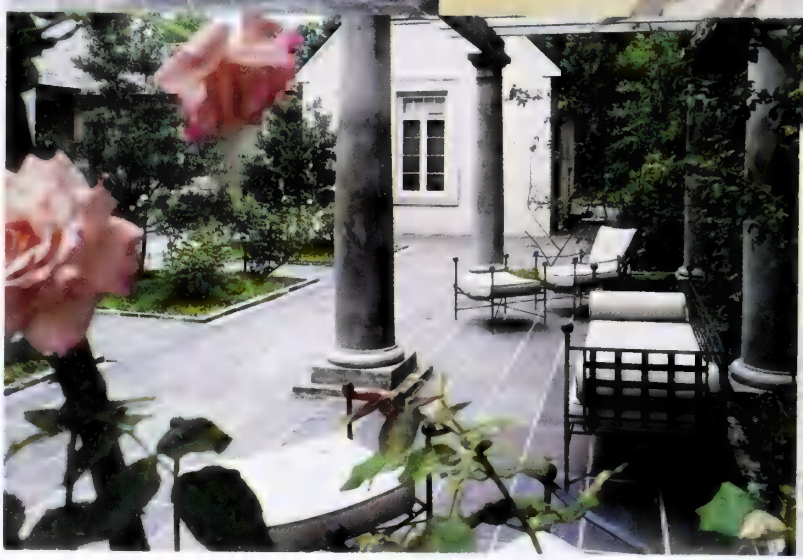
To give the limestone-paved living room warmth, the designers quilted the taupe Applause velvet curtain fabric from Gretchen Bellinger and centered a custom-made starred carpet from Patterson, Flynn & Martin in the room. Furniture, including two comfortable club chairs by Kalef Alaton, is away from the walls and gathered round a plush ottoman and the Bayou coffee table. The fabric on the pair of antique Italian painted settees is velvet from Clarence House.


WAKE UP AMERICA!

The dining room (OPPOSITE) is given an aura of antiquity by the Palazzo wallcovering from Silk Dynasty—which looks like crumbling plaster—and the silver-leafed Klismos-style chairs by Michael Taylor Design covered in a Fortuny fabric. This page, CLOCKWISE FROM TOP RIGHT: Extra chairs slipcovered in creamy silk, custom-designed needlepoint carpet. A wooden cherub near the front door. Seating from John Goode furnishes an interior courtyard. Wrought-iron gates close off a slate-paved entrance courtyard.













The wrought-iron Les Bon Temps Roulé bed, complete with cherub, is from the Big Easy collection. Curtains, chair, and coverlet are Basillo damask from Lee Jofa/Groves Silks. The Sarasar lamp with gold bead shade from Leucos USA, Inc. OPPOSITE: Contemporary canopy bed is hung with silver-green pleated silk from Gretchen Bellinger, reminiscent of a Fortuny dress. The bench in front of the fireplace is upholstered with cowhide painted to look like zebra, from Edelman Leather. Mantel is two architectural fragments for the base, and a faux-painted wooden top.



Gentleman's chambers



East meets West and the ancient meets the new in Roger Banks-Pye's drawing room, which he labels an "exotic snuggery." The contemporary Indian chair in the foreground is camel bone inlaid with padouk wood.

In a tiny Victorian flat in London's Mayfair district, one of the city's leading decorators makes himself thoroughly, cozily, quirkily at home







BY ELUNED E. PRICE
PHOTOGRAPHY BY JACQUES DIRAND
PRODUCED BY CAROLYN ENGLEFIELD

The pink stone Victorian building stands in the heart of London's fashionable Mayfair district, erected in 1890 as a set of "gentlemen's chambers." Tucked into its top floor is this tiny one-bedroom aerie where Roger Banks-Pye, creative director of Colefax & Fowler, the distinguished London decorating firm, is snugly at home surrounded by his favorite objects.

Among his fondnesses: 19th-century French furniture in the drawing room and bedroom, and exotic art such as prints of Persian noblemen and a vast oil painting depicting the Durbar at Bharatpur. And Banks-Pye's passion for blue and white—especially in the form of checks—is well known in the decorating world; a visitor is tempted to count the examples.

That color scheme dominates his kitchen even to the recycled vegetable crates that he painted and installed in a big dresser otherwise filled with blue-and-white ceramics. Banks-Pye says happily of this collection, "*Objets trouvés, objets donnés* [found objects, given objects]—most of it is a load of old junk, but what is wonderful about blue-and-white pottery is that even the cheapest looks nice."

The designer's greatest fondness is for atmosphere and nuance. He acquired his flat four years ago, literally in the dark. "There was no electricity—the little I could see was by means of a cigarette lighter. But when the agent said Somerset Maugham had once lived here, I took it." Banks-Pye's situation among the rooftops of Mayfair reminded him of Venice and Paris. "I knew I couldn't do a regular Colefax & Fowler look here. Chintz curtains would have looked awful. Since I had to have chintz somewhere, I thought I could glue some on my bedroom floor."

Like all visual people, this designer always has his eyes open, and so it was that a Moroccan velvet stripe found in a Tangier market came to upholster the drawing room sofa made in the early 19th century by Bellangé, cabinetmaker to the French king Charles X. Banks-Pye remembers, "I was wondering what to cover it with when I saw the velvet and Bingo! What luck." Of course this sort of luck is to be expected, considering that he is the troubleshooter on decorating problems at his firm.

Two details of the drawing room (THIS PAGE) **are packed with decorating ideas.** ABOVE: **Only a sure hand with color could control the number of patterns found in the area of the corner banquette, including a pin-dot carpet, chinoiserie ceramic planter, inlaid Indian chair, and numerous plaids and checks.** BELOW: **The Moroccan armchair is upholstered in woven palm leaves, and in another display of pattern virtuosity Banks-Pye placed two striped throws on the chair's arm, plus a box-plaid pillow. Nearby a daybed is draped with a quilt made from checkered dishcloths, and Colefax & Fowler's Eaton Check is used for the curtains.** OPPOSITE: **Around the kitchen table are French plastic chairs. The plates on the wall are contemporary French enamel-on-tin.**

For more details, see Reader Information


TUSKER
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The blond-wood sleigh bed makes a comfortable nest with its bevy of pillows. The screen is covered in a Jane Churchill check. Crewelwork tacked to the walls was bought in Rajasthan; it is complemented with a bright cornice molding. Colefax & Fowler chintz glued to the floor is a discontinued pattern.





Guests ascend to the main level by staircase that rises on the diagonal abov the street-side garage. OPPOSITE: On th front facade the narrow rectangular gri used throughout the house is boldl stated in glass panels within stucco-cla fin walls. The house is framed in stee

Meeting the challenge

The lot was narrow and dark; the clients asked for big space, big daylight, and a secret garden. They ended up having it all



BY SUSAN ZEVON
PHOTOGRAPHY BY TIM STREET-PORTER

Passing drivers hit the brakes when they come to Judith Kennedy's unusual house on a busy street in La Jolla, California. Is it a new museum? A well-endowed research facility? Somebody's home with shoebox-shaped rooms?

The answer is, somebody does indeed live behind the tall, stepped facade of glass panels, shielded from the sun by deep fin walls. But the rooms feel spacious, with an almost Zen-like tranquillity. The plan is divided into three distinct buildings: one for cooking, eating, sleeping, work; another for leisure and entertaining; the third, for guests. These structures enclose a garden that is not even hinted at on the street side.

The couple who commissioned the house were Judith Kennedy and Bennet Greenwald, now divorced. They were sophisticated clients who knew what they wanted. Kennedy is a designer of what she calls "functional art," and coauthor of several lifestyle books. Greenwald, a real estate developer, grew up in a landmark apartment tower on Chicago's Lake Shore Drive designed by Ludwig Mies Van der Rohe.

Kennedy presented their young architect, Wallace Cunningham, with a 25-page program of requirements. The main house, which was to be filled with natural light, was to include a large, centrally located kitchen, an ample pantry, formal and informal entertaining areas, a study, two bedrooms, extensive storage, and enough wall space to accommodate a growing art collection. A garden was requested, and a separate three-bedroom guesthouse for the couple's five grown children.

With Mies the gridmaster in mind, Cunningham based the plan on a single repeated form, a four-by-six-foot rectangle. He has cleverly stacked these grids so that some rooms are double or triple height. Interior walls, which grow taller as they step back, end in clerestory windows that shower the house with natural light. The kitchen is only three grids wide (twelve feet), but it reaches up to the full height of the house and looks out on the cloistered garden through a spectacular glass wall 31 feet long and 17 feet high.

Although 80 percent of the house is glass, it is energy efficient. Black concrete floors store the sun's heat during the day; the fin walls, according to Cunningham, "act like giant venetian blinds or Corbusian sun-breakers, locking out excess heat and light"; every room is cross-ventilated. The plan is rational but the results are mysterious. "The quality of the space and light gives the house an almost religious feeling," Kennedy says. "The air flows and so does the spirit."

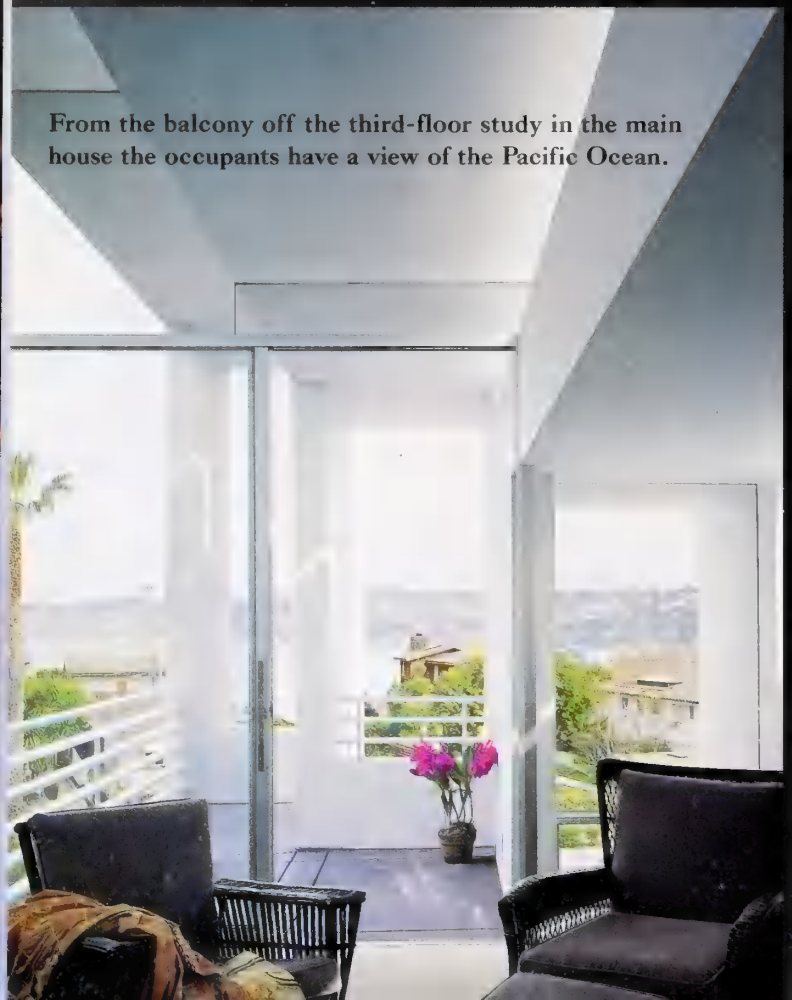
The living room occupies its own structure left of the entrance court. In it: part of the eclectic art collection.



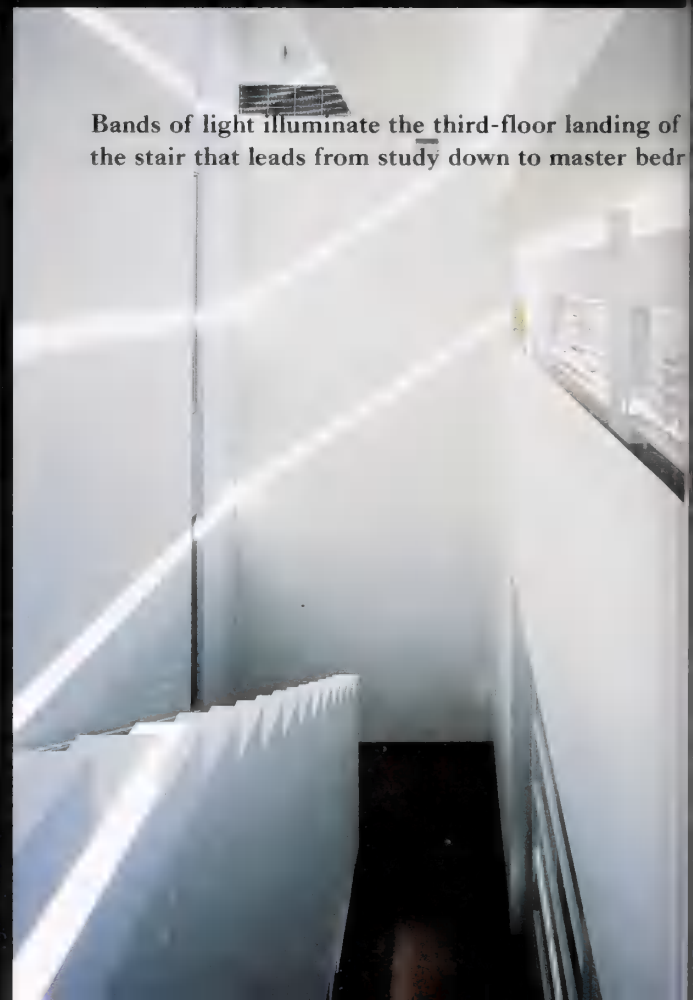
In the third-floor studio Kennedy creates "functional art"—clothing and jewelry. An example on wall.



From the balcony off the third-floor study in the main house the occupants have a view of the Pacific Ocean.



Bands of light illuminate the third-floor landing of the stair that leads from study down to master bedr

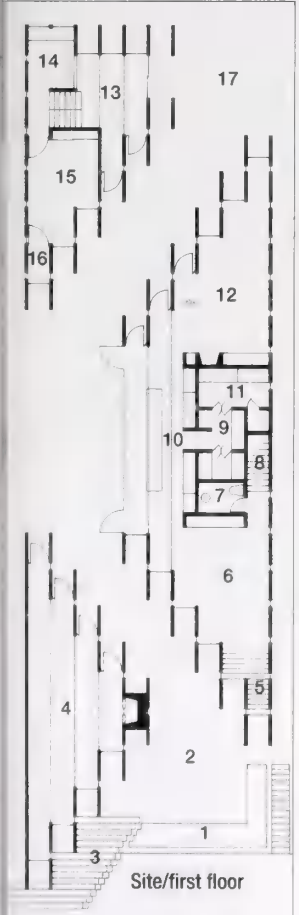


ght from a window enters master bath through
d-glass wall. Kohler tub in marble surround.

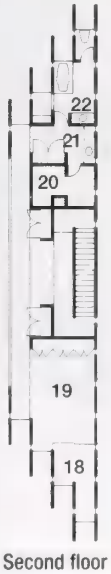


Staircase provides a dramatic backdrop for second-floor
hall connecting master bedroom, dressing room, bath.





Site/first floor





Second floor

1. Pool
2. Entrance court, garage below
3. Entry stairs
4. Living room
5. Stairs from garage
6. Dining room
7. Powder room
8. Main stair
9. Butler's pantry
10. Kitchen
11. Laundry
12. Family room

Third floor

13. Sitting room
14. Alcove
15. Bedroom
16. Balcony
17. Garden
18. Balcony
19. Master bedroom
20. Wardrobe
21. Dressing room
22. Master bath
23. Balcony
24. Study
25. Studio
26. Bath

From the kitchen you can see up to the third floor
and through the glass wall to the garden and guesthouse.





"We tried to loosen up the discipline of a Japanese garden with some English romanticism," Kennedy says. "For example, the ferns, which I associate with fairy tales, are allowed to be a little wilder than in a classic Oriental garden." The kitchen, seen at left, runs the length of the main center garden.

For more details, see Reader Information



Lauren's latest

In his newest furniture introductions, the designer expands his horizons with an ever-widening choice of style and materials, all the while retaining that comforting sense of rightness





Unlined silk curtains and sofas wrapped in cream linen are a subtle counterpoint to such contrasting Ralph Lauren pieces as the tall, traditional chest of drawers, the glass sawhorse desk.



BY CAROL PRISANT
PHOTOGRAPHY BY
THIBAULT JEANSON
PRODUCED BY
DARA CAPONIGRO

Take a quick look through these six pages and then get ready to play "Where's Ralph?" Can you find eight pieces of furniture (excluding sofas and easy chairs) from the designer's expanding Ralph Lauren Home Collection? Here's a hint: Don't expect them all to be cozily clubby. Ralph has moved on.

In the living room, we'll give you the first one: the breakfront mahogany gentleman's chest. With its obviously English antecedents, it is pure, dead-giveaway Lauren. Another sure bet is the handsome Regency-style pedestal table. Have you caught, though, the glass coffee table tucked between the two fat sofas? Or the French-looking giltwood armchair (which has such accurate proportions that it might actually be an antique)? The biggest surprise, however, has to be that chrome-and-glass sawhorse desk. Is this our country house Ralph Lauren? Thomas O'Brien of Aero Studios, the interior design firm responsible for these rooms, says, "This really dissimilar furniture mix worked because of the chocolate browns, yellows, and creams."

Lauren's new velvets are richly elegant, without a last year's cabbage rose or tartan in sight. Have you spotted the white lacquer console table in the bedroom, or the Regency-style open-arm chairs? Different as day and night, they epitomize Lauren, with which one always feels pampered and absolutely right.

Plump Ralph Lauren sofas (LEFT), dotted with velvet pillows in shades of coffee and aubergine, blend easily with a low glass table, a mahogany chest, a giltwood armchair clad in chocolate silk velvet, and a witty sliced-tree-trunk side table. A bridge model from Robert Altman makes an airy ornament atop the tall chest. RIGHT: Tucked into a corner is a Regency-style mahogany pedestal table, its circular top crowded with striped ceramic vases. Photos of cityscapes restate the overall urbanity of the rooms. BELOW: The updated campaign-style mahogany bed is pure architecture, and the deeply pleated curtains, a mushroomy velvet, reinforce its height. Softly reflecting the pale sunlight in the bedroom is a classically shaped, suede-upholstered easy chair.







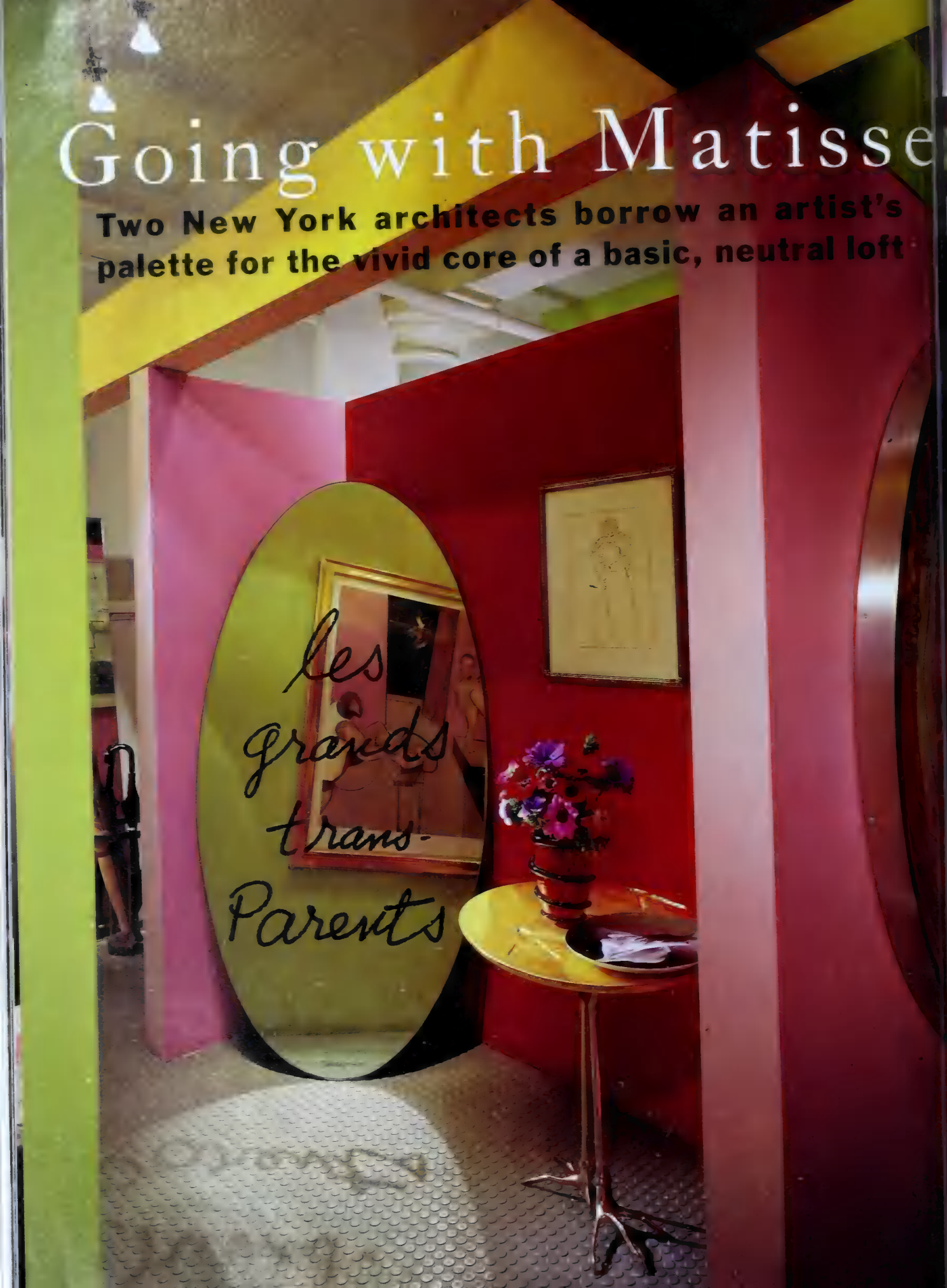


A simple yellow chintz seems an unusual choice for formal curtains in the library, but it creates a wonderful glow and works almost as a neutral. It also sets off the luxurious deep-brown corduroy-seat leather sofa and several Regency-style mahogany armchairs, each with a smart navy velvet seat. Clusters of cream and yellow pots (Gordon Foster, David & Co.) and an unusual grouping of antique gilt-framed mirrors echo the golden notes of the curtains. Carpet by Patterson, Flynn & Martin.

For more details, see Reader Information and Prices & Sources

Going with Matisse

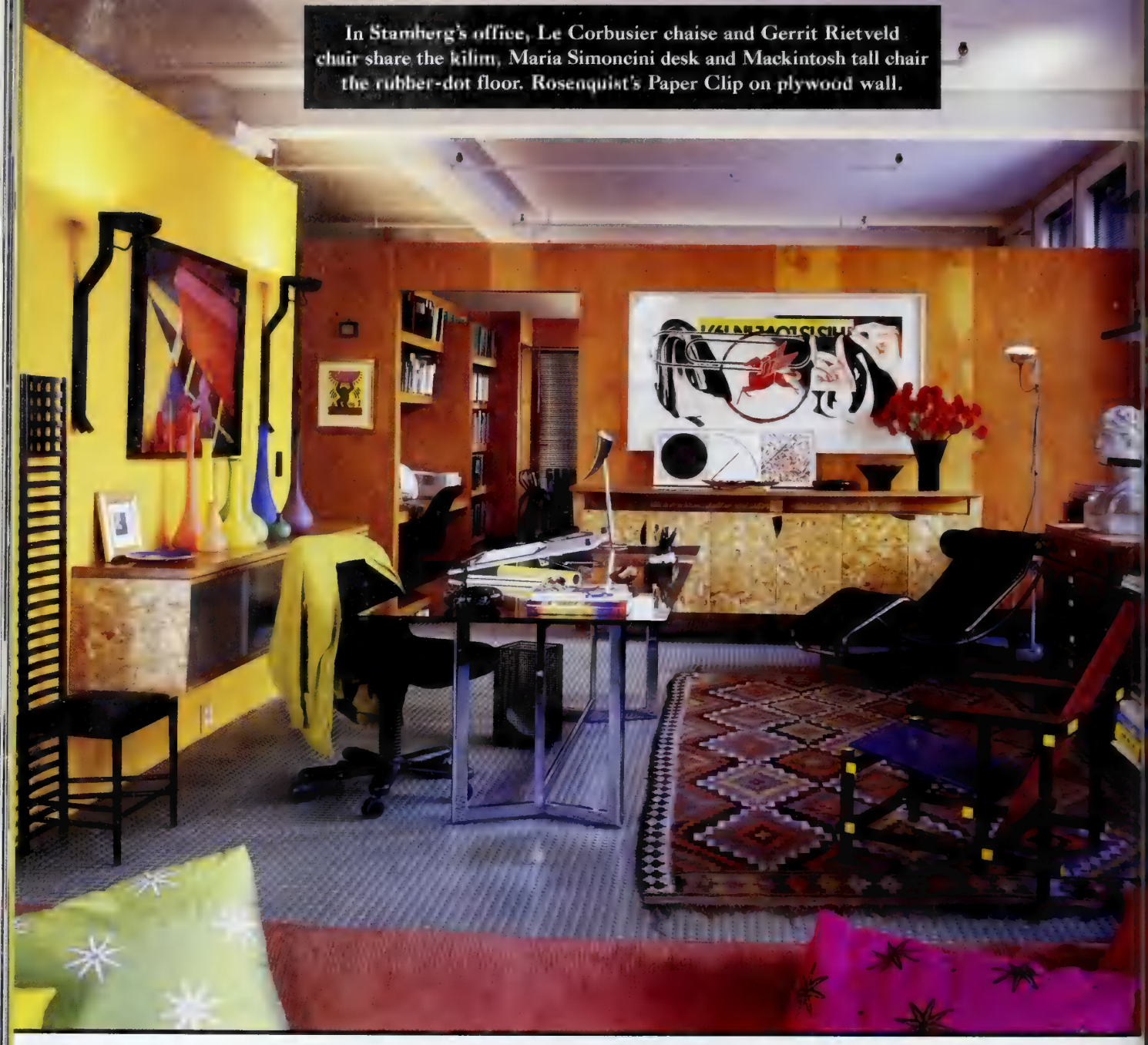
Two New York architects borrow an artist's palette for the vivid core of a basic, neutral loft





In a color-drenched space (OPPOSITE), the mirror is by Man Ray (with whom architect Peter Stamberg spent his star-studded 24th birthday in Paris), the table by Meret Oppenheim. ABOVE: Le Corbusier chairs, coffee table by Noguchi, rug by Ann Upton, orange velvet sofa by Maria Simoncini, latticed settees by Mackintosh. BELOW: The view north and east. Best light is at dusk, in autumn.





In Stamberg's office, Le Corbusier chaise and Gerrit Rietveld chair share the kilim, Maria Simoncini desk and Mackintosh tall chair the rubber-dot floor. Rosenquist's Paper Clip on plywood wall.

BY ELLEN STERN
PHOTOGRAPHY BY PAUL WARCHOL
PRODUCED BY SARAH KALTMAN

"Do what I do," David Hockney told them. "Go with Matisse." So architects Peter Stamberg and Paul Aferiat did, pulling the colors for the Manhattan loft straight from his painting *Luxe, Calme et Volupté*. The result: a resplendent core of rooms constructed within the neutral shell of the building's original walls. "We are devout modernists but respect what has been here before," says Stamberg of the concept, "so we create contrast." As for the juxtaposition of wisteria, true red, nasturtium orange, and daffodil yellow? "Some would call it cacophonous," says Aferiat. "But some people find it surprisingly soothing," adds Stamberg.

Undiluted sunshine streams in through tall windows, and the joyful walls are hung with works by Hockney, Rauschenberg, Rosenquist, Mapplethorpe, Wegman, Haring, Orkin, and Kelly. But in 1977, when they moved into this former book warehouse on lower Fifth Avenue, wit and charm were nowhere in sight. Stamberg was designing do-it-yourself furniture (having studied at Columbia, the Rhode Island School of Design, and the Architectural Association of London) and Aferiat was an apprentice with Richard Meier (he later was an associat with Gwathmey Siegel). They put u metal studs and gypsum board becaus after bringing in running water and elec tricity, they couldn't afford to do mor Eventually they were able to get the wall painted and the terminally rutted woo floor covered with American Olean til but they lived without adequate heat fo the first two years.

Today, this wonderful 3,000-square foot space is their home and design offic "The city is gritty and crowded," say Aferiat, looking out at the tops of th Empire State, Chrysler, Met Life, an Con Ed buildings. "But from up here, th city is peaceful and expansive, filled wit light and a sense of history."

For more details, see Reader Information



Noguchi lamps (ABOVE), Aalto chair, Gehry ottoman, Ellsworth Kelly and Richard Serra prints, Rauschenberg collage. BELOW: Ruth Orkin's *David* photo in guest room.



ABOVE: In Noguchi-lit bedroom, Wegman flag, Ezra Stoller and Julius Shulman architecture photos. BELOW: Hockney works above marble table, Fornasetti obelisk.







Regional riches

A gardener in central Texas shows what can be done with native plants, local stone, and a highly appropriate Mediterranean attitude

Spanish grapevines shade a cliffside terrace, ABOVE. Live oaks that keep their green leaves all year (except for a quick change in March) buffer breezes near a tin-roofed dining porch, OPPOSITE. Red-painted kitchen windows overlook descending limestone steps and gravel terraces daubed by orange dwarf cosmos, yellow *Zinnia linearis*—a self-seeding Mexican wildflower—and in spring, wild columbine.







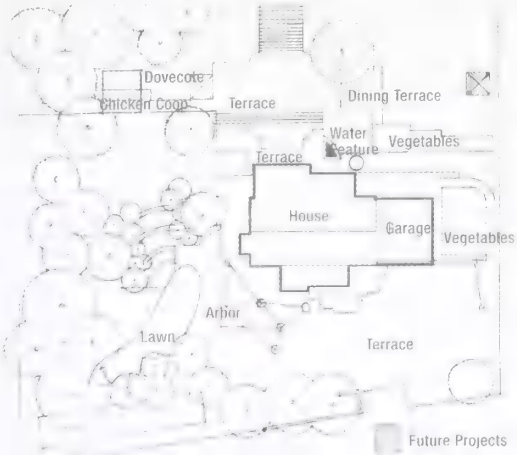
A lower patio with retaining walls, OPPOSITE, doubles as a truck driveway to service the hillside gardens when table and chairs are removed. A dovecote, ABOVE, began as a toolshed. The fossil shells on the rim of the fishpond were found during construction, a reminder that Texas was once a sea.

BY MARYBETH WESTON TOBDELL
PHOTOGRAPHY BY KEN DRUSE

A new garden with the look of an old one gone wild is the achievement of landscape architect James deGrey David for his own place in Austin. David (pronounced da-VEED) has a strong feeling for the role Spain and Mexico played in Texas history, and he expresses it in his garden—walled spaces, arches, water channeled down a stairway, herbs in pots, wildflowers bursting through gravel. "So this is not about my doing something Provençal," he says. "The garden borrows from the cultures it sprang from. And the soil here, the plants, and to some extent the climate, are similar to those on the Mediterranean rim. Semi-arid and tropical plants grow well, but in winter the citrus trees in pots must go inside."

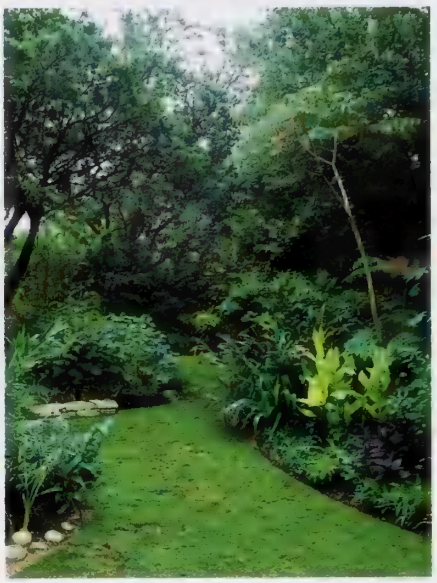
James David has designed and lectured on the East and West coasts and often travels to Europe looking for ideas for an Austin nursery and retail shop called Gardens, which he runs with his partner, Gary Peese. They have made a specialty of native plantings and also of Italian vegetable seeds, which do well in central Texas. This hillside garden is the shop's testing ground, despite deer, armadillo, and drought.

"Friendly and peaceful, stylish but not intimidating" was a recent visitor's









Infrequent rainfall flows through roof gutters to a cistern (TOP), **a galvanized ranch tank concealed by latticework. Valve-controlled pipes and catch basins provide water for vegetables, boxwood, tubbed herbs, periwinkles, pools.** ABOVE LEFT: **Fiery impatiens for shade.** ABOVE RIGHT: **A small lawn and woodland garden.** OPPOSITE: **A desert microclimate with obelisk set in an urn of artemisia.**

description of David's garden. But a lot of deep thought goes into it. "A gardener is an artist who initiates a process that has a will of its own," David says. "What makes it an art form is the gardener's response to natural changes—thoughtful editing, not to be confused with tyrannical control. Line and form are the garden's 'bones,' and the clearer the order and arrangement, the more joy is yielded. Still, pure formality, though appropriate on a large scale, tends to be boring on the home grounds, where I like to weave the formal and the wild."

David feels that regional structural materials are as important as native plants in capturing "the natural and historical syncopation of the landscape." He used local cypress wood with local limestone. In the nearby quarry's discard pile he found the garden's limestone arches, while the diamond pattern under the arches is architects' samples put to imaginative use. The river that becomes Austin's Town Lake provided the pebbles.

Garden color, says David, should be dictated by the brightness of the sun. "Gertrude Jekyll's subtle color works in misty England, but it's not effective in the Southwest. The strong sunlight here washes out all but the most dynamic colors; for us, adventurous, vociferous combinations hold up best." Here red concrete tile and tile-red metal roofs are in harmony with creamy stone. So are red and magenta impatiens in terra-cotta pots, and hot red and yellow flowers near silvery shrubs like











Industrial-grade concrete columns frame the entry to the house, OPPOSITE **and** TOP. **Pergola is covered with grapes and *Thunbergia grandiflora*, banked by a dwarf pampas grass, *Gomphrena* 'Strawberry Shield,' and wild zinnias.** ABOVE LEFT: **Italian cypresses and *Rosa chinensis* 'Mutabilis,' a perpetual bloomer.** ABOVE RIGHT: **A grooved runnel in limestone steps lets rain skip toward a creek bed.**

Leucophyllum frutescens, which flowers when it rains.

As for texture, David enjoys the naturally diverse plants of the region, along with a healthy dose of experimentation. "In any garden only x number of plants are going to bloom, and with a limited palette besides, I strive to make novel, even strange combinations. Big-leaved Canna 'Durban' grows near spiky blue ginger, batwinged passion flower entwines a lacy palo verde tree, and amaranthus nods near sculptural aloe and agave.

"A garden is not a Swiss watch," he cautions in his lectures. "It is not always going to run at the same speed. Things happen, things die, others are unexpectedly born. One must be flexible, patient, reverent. Rather than fight against the natural cycles of the earth we should try to work with them. Then we can recapture something lost in all our lives—the agrarian rhythm of our forefathers."



kitchen

The new kitchen has a flavor of the past. Here are four of the warmest, each a bouillabaisse of colors and finishes, modern equipment and antiques

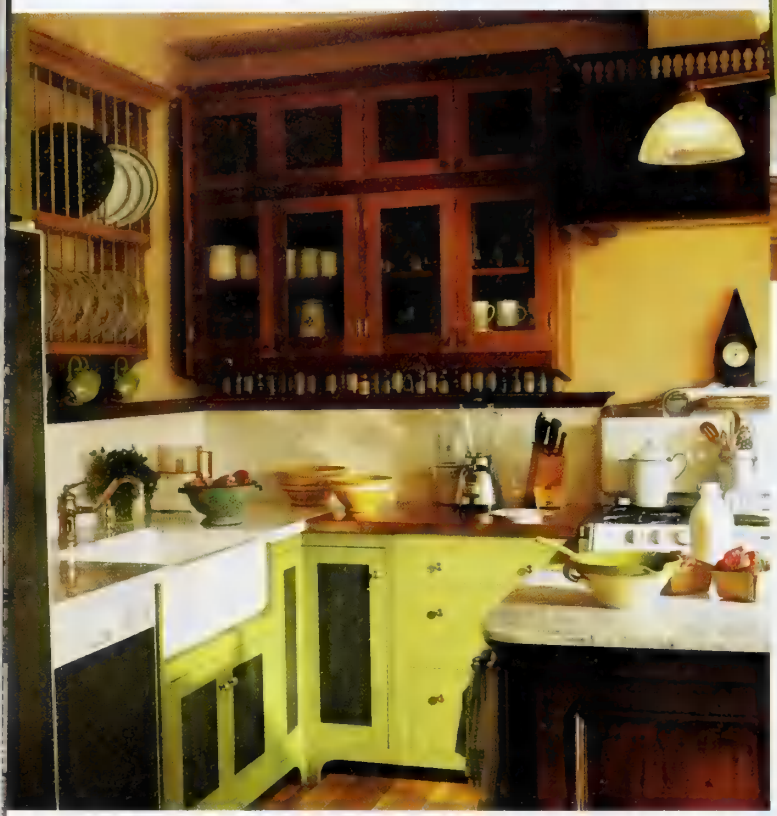
BY DYLAN LANDIS



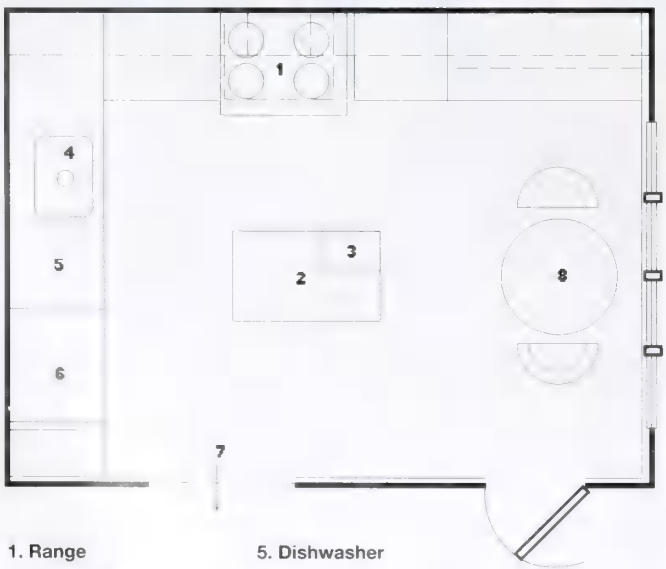
Designer Lou Ann Bauer stirred dozens of elements together, farmhouse-style, in the kitchen of an Edwardian San Francisco house. The owners dismantled a 19th-century banker's desk and claimed its base for an island, mounting the spindled top as a stove hood. Work surfaces are marble and unpolished copper.

To evoke the feeling of a turn-of-the-century European kitchen, the owners wanted a spirited mix of furnishings that looked assembled, not built-in. Painted under-counter cabinets (BELOW) stand on bracketed feet rather than plinths; above them, cherry cupboards sprout leafy bronze pulls (BELOW RIGHT). An English dish-drying rack (RIGHT) serves a reproduction farmhouse sink. An artisan gave a leathery-green finish to door panels (OPPOSITE), including the KitchenAid Superba refrigerator and Miele dishwasher. Onions stashed in basket drawers and storage jars marshaled onto a ledge of crown molding add character.









1. Range
2. Center island
3. Microwave (under counter)
4. Sink
5. Dishwasher
6. Refrigerator/ freezer
7. To dining room
8. Breakfast area

THE LOVINGLY MISMATCHED KITCHEN

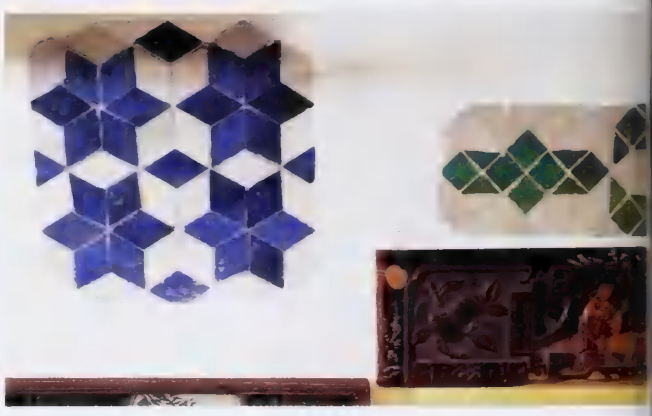
Drawn to spicy colors, Debra Niemann and David Brodwi kept losing their nerve at the paint store until every room but th kitchen had a neutral backdrop. At that point, says Brodwin "We hired Lou Ann Bauer to give us the courage of our convic tions." The couple had already assembled some key ingredients— like the reconditioned 1953 range and a Victorian banker's desk the top of which encases the range hood. They also requeste copper countertops. "Nothing was allowed to match: not th knobs, not the woods, not the finishes," recalls Bauer. Sh painted the base cabinets hot chartreuse, then mellowed the colo with an umber glaze. Above them, glazed walls register as a terra cotta glow. A mix of custom cabinetry and freestanding piece gives the kitchen its erratic elevations; still, the room has unity "All the colors come down to greens and rich browns," explain Bauer, "and there's plenty of visual space around the furnishings

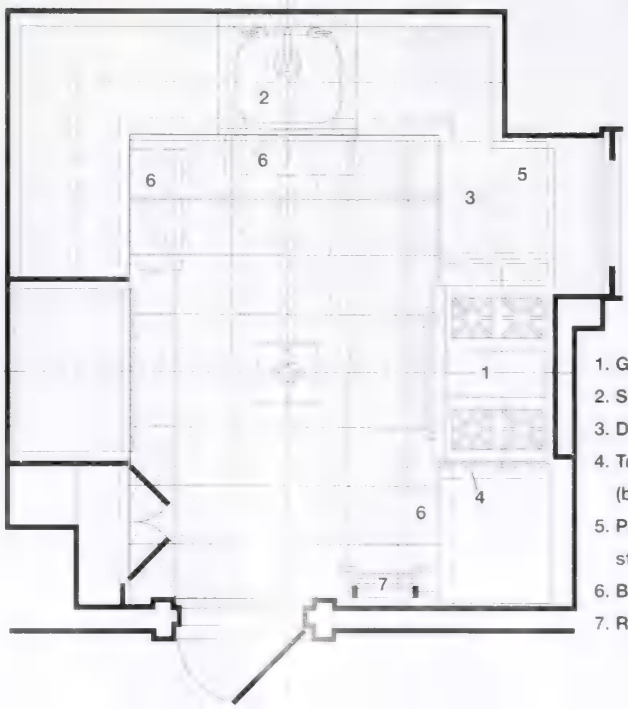


Rolling ladder (BELOW) brings the highest cupboards into reach or hangs flat by the door. Above the Franke sink (RIGHT), with its polished slate surround and Chicago Faucet fittings, glass-front cupboards add display space and balance the tiers of open shelves nearby. Brown gas range. Painted glass Chinese trays (BELOW RIGHT), Moroccan tiles.









1. Gas range
2. Sink
3. Dishwasher
4. Tray storage (below)
5. Pots & pans storage (above)
6. Base storage
7. Rolling ladder

A COLLECTOR'S KITCHEN

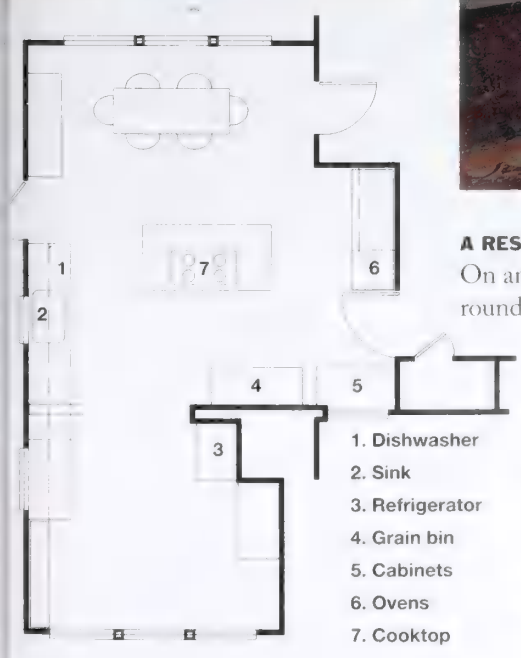
Along with a circular living room in their prewar New York City apartment, fashion designer Han Feng and her husband, entrepreneu Stuart Schonberger, had a compact cube of a kitchen. Just ten feet squar and ten feet high, it barely accommodated Feng's collections—plates and platters, professional cookware, the antique teapots she had brought from China when she emigrated nine years ago. "My job was to pack in storage space," says architect Scott K. James, "and that meant taking full advantage of the height." After gutting the space he ran two tracks o cupboards overhead, right up to the crown molding; then reaching down below, he stole the dead space from under the toekicks and slid in three ankle-high drawers for platters. Although the backdrop is serene, a full orchestra of texture is at play—from the rough slate floor to the fluted glass of cupboard doors. And toward the end of the job, when Feng flew in from Morocco with ten blocks of antique mosaic, James imbedded nine in the walls like ethnic jewels. The last he set into the floor—like a compass, he says, to remind Feng of her travels.



Art, antiques, and everyday objects share equal stature in the kitchen. LEFT: A regiment of glasses fills the built-in shelving; a kilim and antique Hitchcock chair attend the desk; bird prints lean by the sink. BELOW LEFT: Pulled around the vintage English pine dining table are Windsor chairs and a painted bench from Barton Sharpe. Majolica congregates in a pine hutch. "Even in the kitchen I group collections together," says designer Joan Gray, "so they look clean, not chaotic." BELOW: Jenn-Air cooktop in center island; nearby, GE ovens and dishwasher.







1. Dishwasher
2. Sink
3. Refrigerator
4. Grain bin
5. Cabinets
6. Ovens
7. Cooktop

A RESTORATION IN SPIRIT

On an island off the coast of Connecticut, Joan and Michael Gray bought their year-round stone-and-shingle house. It was cantilevered over the sea on a ledge of rock, but the kitchen faced that view with a solid wall. Just as bad, its appointments ran to worn laminate and chunky track lights. "I tried to imagine how it looked 100 years ago, when it was built," says Joan, an interior designer, "and designed cabinets that reflect the old windows, with the same little panes." In the view-indifferent wall, a new bank of windows by the breakfast table offers a direct look at Long Island Sound. Except for a burst of majolica and the honeyed tones of antique wood furniture, the room gets most of its color from the landscape: salt marsh, beach, and open water. Never mind that the space was first gutted and a maid's room commandeered to enlarge it; when new visitors come they often remark, "How nice—you still have the original kitchen."



This Aspen, Colorado, vacation home may be newly minted, but its kitchen has a sense of the past. Harlequin tilework was laid out in old-fashioned ocher and cream; painted cabinetry, artfully scarred, appears to have aged in place. Architect William Lipsey kept the exhaust stacks separate over the Viking range, an allusion to the narrow chimneys of old wood stoves.

For more details, see Resource Information





To backdate a kitchen stocked with glinting appliances and granite (BELOW), the architect and decorator chose wrought-metal lighting fixtures. An illuminated pot rack hangs over the island (LEFT) and a flourish of a chandelier lights the breakfast table (BELOW LEFT), where an old rack of milk bottles holds flowers. OPPOSITE: The Sub-Zero refrigerator and companion freezer are armored in stainless steel but flank a painted-wood cabinet, creating what resembles a monumental armoire of uncertain age.

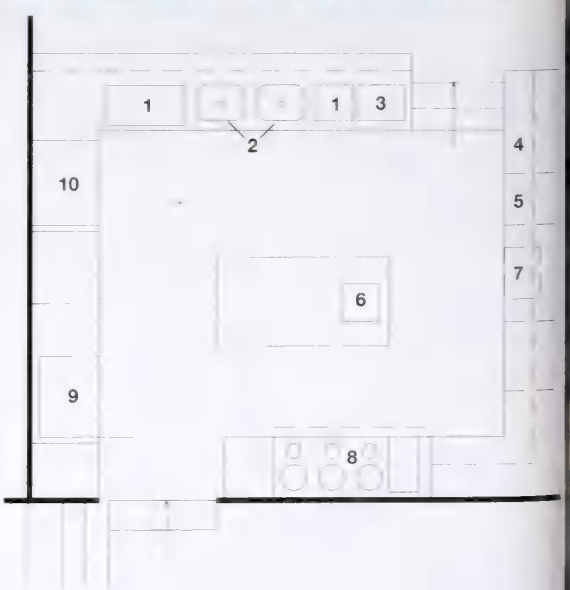




INVENTING A PAST

The wish list read like a recipe for a thoroughly modern kitchen: two Asko dishwashers, two Just sinks, granite countertops, a six-burner Viking range. But Don and Martha Miller—who have four young children, large families on both sides, and a penchant for inviting everyone over at once—wanted the room to feel generations old. "I don't like the overused word 'country,'" says Martha, "but we wanted a kitchen that gave us a sense of our roots." Architect William Lipsey and interior designer Karen Day made no effort to disguise the contemporary elements; instead, they "aged" everything else. The island stands on turned wooden legs, "like a great big country table," says Day. Strip lighting above the highest cupboards kindles a glow on walls whose mottled shading comes from troweled-on pigmented plaster: "It's less a color," says Lipsey, "than a cast of age." And the chestnut floors are laid with salvaged antique planks, lending the room an instant but tangible history. "We could have a very elegant party here," says Martha. "But you can also put your feet up on the table or sit on the countertops and feel utterly at home."

1. Dishwashers
2. Sinks
3. Compactor
4. Wine storage
5. Wine cooler
6. Vegetable sink
7. Microwave
8. Range/oven
9. Freezer
10. Refrigerator







Cookbook author Paula Wolfert takes a second look at the cuisines of Italy, Portugal, and Tunisia, this time focusing on dishes that deliver intense flavor with little or no fat

Mediterranean ligh





Twice-marinated quail from Portugal needs only a brief grilling and a squeeze of lemon. From Italy come two simple vegetable dishes: Grilled yellow pepper "rollmops" stuffed with anchovies, capers, and raisins (TOP) make an unusual sweet-and-sour appetizer. ABOVE: After soaking in saltwater, eggplant slices are grilled, emerging crisp on the outside and creamy within. Sprinkle with fruity olive oil and herbs before serving.





BY JANE ELLIS
PHOTOGRAPHY BY
ELIZABETH ZESCHIN

Twenty-one years ago

Paula Wolfert popularized Mediterranean cooking in America with a best-selling cookbook. Today Mediterranean cuisines are once again in the spotlight—this time as the model for healthy eating. The much-publicized "diet pyramid," which is based on the cooking of this region, recommends that we eat more grains, beans, vegetables, fruits, and nuts, cutting back on meat, eggs, poultry, and cheese.

However, Wolfert cautions, "not all Mediterranean dishes are born equal. Some are healthier than others." So she has updated her award-winning book, scrapping recipes with excessive butter and cream and replacing them with new ones that offer intense flavor with virtually no fat—and she lost fifteen pounds in the process.

Wolfert devised this party menu for House Beautiful. With recipes from the revised *Mediterranean Cooking* (HarperCollins), she adheres to the pyramid's low-fat tenets, with most of the dinner devoted to couscous, vegetables, and salads. The meat dish, grilled marinated quail, serves almost as a condiment.

A trio from Tunisia (CLOCKWISE FROM LEFT): **Couscous with mixed greens garnished with red pepper and garlic; spiced carrot salad with feta cheese and black olives; a salad of mixed vegetables with apple and mint.**

Recipes follow. For more details, see Reader Information

PEPERONI ARROTOLATI

Yellow Pepper Rollmops

4 large yellow peppers
3 tablespoons pine nuts
3 tablespoons roughly chopped golden raisins
3 tablespoons capers, rinsed and drained
2 ounces canned anchovies, about 8 fillets, rinsed, drained, and chopped
⅔ cup soft bread crumbs
2 tablespoons grated pecorino cheese
2 tablespoons olive oil
Salt and freshly ground black pepper
Toothpicks

Grill the peppers over a gas flame or under the broiler, turning them until the skins are completely blackened. Wash off the blackened skin under running water. Stem, seed, and quarter the peppers lengthwise to make 16 strips. Place peppers smooth side up on paper towels and press down gently to remove excess moisture.

In the work bowl of a food processor, combine the pine nuts, raisins, capers, anchovies, bread crumbs, cheese, 1 tablespoon olive oil, and salt and pepper to taste. Process until blended into a rough paste. Makes about 1 packed cup.

Approximately 3 to 4 hours before serving, place a portion of the stuffing on one end of each pepper strip. Roll up and secure with a toothpick. Repeat with remaining pepper strips.

Place rollmops on a nonstick baking sheet about ½ inch apart. Brush tops with remaining oil. Bake in a preheated 425°F oven until slightly crisp, about 20 minutes. Serve warm or at room temperature. Do not refrigerate. Remove toothpicks before serving. Makes 16 rollmops.

HOURIYA

Spiced Carrot Salad

2 pounds fresh garden carrots, trimmed and pared
3 large garlic cloves, unpeeled
Salt
1 teaspoon *harissa* paste, or more to taste (from specialty or Middle Eastern food stores)
2 teaspoons ground caraway seeds
7 teaspoons mild vinegar such as malt or cider
2 to 3 tablespoons olive oil
4 ounces imported feta cheese cubed
2 dozen small black olives, preferably Niçoise or Elitses, drained

Cut the carrots into thin rounds. Arrange in a large saucepan in layers. Add ¾ cup water, garlic cloves, and a pinch of salt. Cover and cook until carrots are tender, about 10 minutes.

Drain the carrots, reserving 1 tablespoon of the cooking liquid. Allow the carrots to cool. Remove and peel the garlic cloves. In a large bowl, place the cooked carrots and garlic and crush with a fork or pulse in a food processor.

In a small bowl, combine the *harissa* paste with the reserved cooking liquid. Add the ground caraway seeds and vinegar and blend well. Gradually beat in the oil. Add mixture to crushed carrots. Correct the seasoning with salt. Keep covered in the refrigerator overnight or until ready to serve. Return to room temperature before serving.

To serve, mound carrots in a shallow serving dish. Surround with cubes of feta cheese and olives. Serves 6 to 8.

MELANZANE ALLA CAMPAGNOLA

Country-style Grilled Eggplant

2 ¾-pound eggplants or 1 large eggplant, ends trimmed and discarded
2 tablespoons salt, diluted in 1 quart cold water
⅓ cup extra-virgin olive oil
1 tablespoon chopped parsley
1 tablespoon shredded fresh basil leaves
2 tablespoons shredded fresh spearmint leaves
2 garlic cloves, peeled and sliced thin
Freshly ground black pepper
A few drops vinegar (optional)

Cut eggplant into 1-inch-thick rounds. Soak the eggplant rounds in cold salted water for 30 minutes, or until the eggplant gives off brown juices.

In a barbecue, ignite hardwood charcoal and when coals are white hot, rinse the eggplant rounds, drain, and place on the grill, but not directly over the coals to avoid charring the flesh. Cover and grill the eggplant, turning occasionally until golden brown and completely cooked, about 30 minutes. Alternatively, cook the eggplant on a nonstick baking sheet in a preheated 325°F oven for about 45 to 50 minutes, turning occasionally. (The slower the cooking the creamier the centers.)

Remove eggplant from the grill or oven and transfer it to a flat dish. Sprinkle eggplant with olive oil, herbs, garlic, and pepper to taste. Let the eggplant stand at least 4 hours, turning occasionally. If desired, drizzle a few drops of vinegar over the top before serving. Serves 4 to 6.

SLATA TOUNSIYA

Tunisian Mixed Salad

2 ripe tomatoes, peeled, seeded, and finely diced, about ¾ cup
½ English cucumber, peeled and finely diced, about 1 cup
1 small green apple, peeled, cored, and finely diced, about 1 cup
2 tablespoons finely chopped hot green chili, seeded (wear rubber gloves when handling hot peppers)
4 whole scallions, trimmed and finely sliced
Juice of ½ lemon or 1½ tablespoons mild vinegar
2 tablespoons extra-virgin olive oil
1 tablespoon dried mint leaves, pressed through a sieve to make 1 teaspoon powder
Salt and freshly ground black pepper

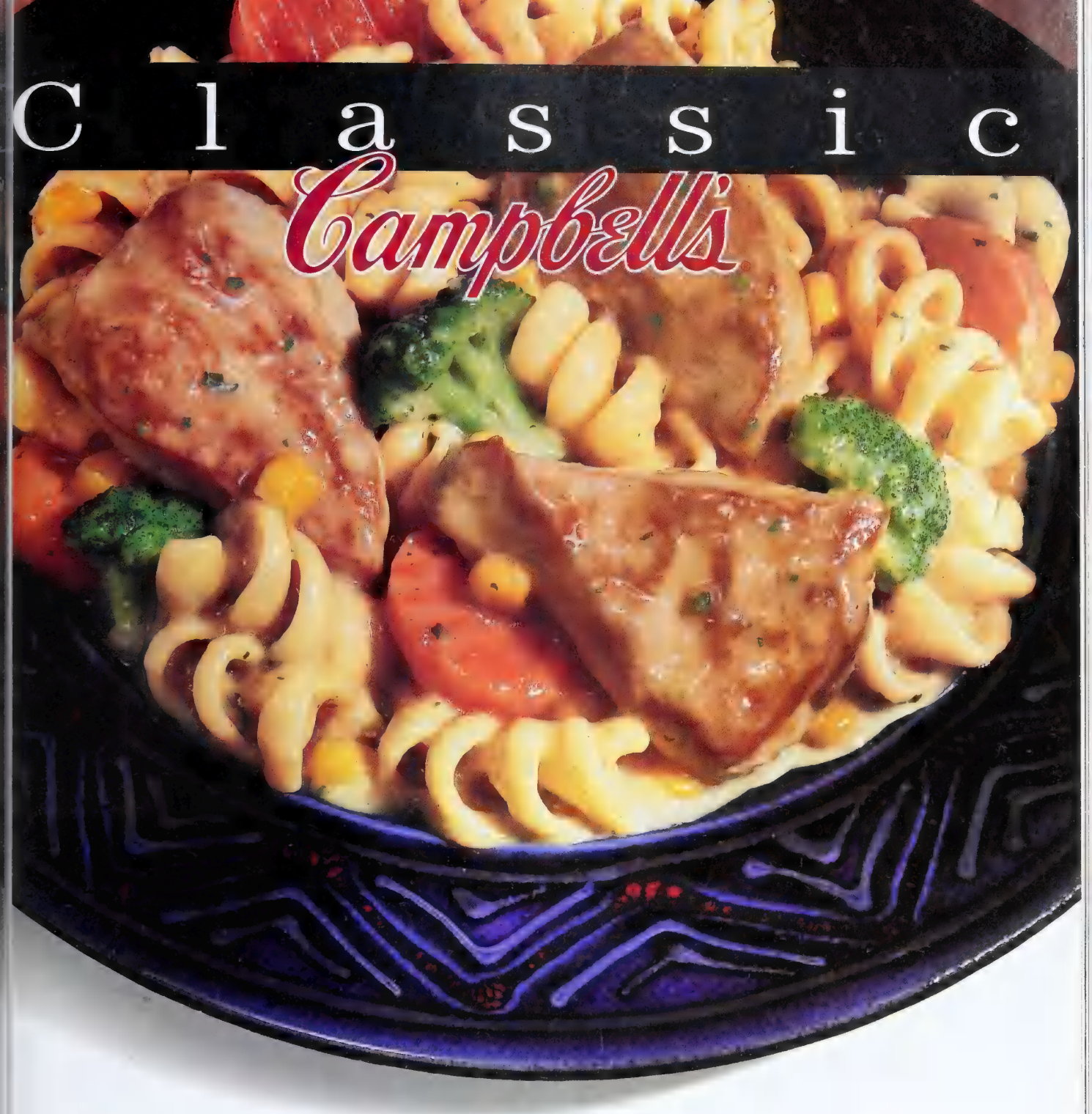
In a serving bowl, toss all ingredients. Cover with plastic wrap and refrigerate up to 2 hours. Makes 2 cups. Serves 4 to 6.

KUSKI FFAWWAR

Couscous with Greens

½ pound dill or fennel leaves, or a combination of both
½ pound parsley
Handful of celery leaves
Handful of carrot tops
½ pound scallions or leeks, or a combination of both
½ cup olive oil
1 cup chopped onions
3 tablespoons tomato paste
2 tablespoons crushed garlic
2 teaspoons sweet paprika
2 teaspoons salt, or more to taste
2 teaspoons ground coriander
1 teaspoon ground caraway seeds
1½ to 2 teaspoons red pepper flakes, preferably Aleppo, Turkish, or Near East
2½ cups couscous, about 1 pound
1 fresh green chili, stemmed, seeded, and minced
1 red bell pepper, stemmed, seeded, and cut into 6 parts
6 cloves garlic, peeled and left whole

Wash greens under running water.



THIS IS REALLY A PIECE OF CAKE.

Easy Chicken and Pasta

1 lb. skinless, boneless chicken breasts, cut up
1 can (10 3/4 oz.) Campbell's® Condensed Cream of Chicken Soup
1/2 cup water
1 package (about 16 oz.) frozen seasoned pasta and vegetable combination

® 1995 Campbell Soup Company



1. In skillet over medium-high heat, heat *1 tbsp.* oil.
2. Add chicken and brown.
3. Add soup, water and vegetable combination.
4. Heat to a boil. Cover and cook over low heat 5 min. or until vegetables are tender. Serves 4.

Prep Time: 10 min. Cook Time: 20 min.

NEVER UNDERESTIMATE THE POWER OF Campbell's

PEPERONI ARROTOLATI

Yellow Pepper Rollmops

4 large yellow peppers
3 tablespoons pine nuts
3 tablespoons roughly chopped golden raisins
3 tablespoons capers, rinsed and drained
2 ounces canned anchovies, about 8 fillets, rinsed, drained, and chopped
⅔ cup soft bread crumbs
2 tablespoons grated pecorino cheese
2 tablespoons olive oil
Salt and freshly ground black pepper
Toothpicks

Grill the peppers over a gas flame or under the broiler, turning them until the skins are completely blackened. Wash off the blackened skin under running water. Stem, seed, and quarter the peppers lengthwise to make 16 strips. Place peppers smooth side up on paper towels and press down gently to remove excess moisture.

In the work bowl of a food processor, combine the pine nuts, raisins, capers, anchovies, bread crumbs, cheese, 1 tablespoon olive oil, and salt and pepper to taste. Process until blended into a rough paste. Makes about 1 packed cup.

Approximately 3 to 4 hours before serving, place a portion of the stuffing on one end of each pepper strip. Roll up and secure with a toothpick. Repeat with remaining pepper strips.

Place rollmops on a nonstick baking sheet about ½ inch apart. Brush tops with remaining oil. Bake in a preheated 425°F oven until slightly crisp, about 20 minutes. Serve warm or at room temperature. Do not refrigerate. Remove toothpicks before serving. Makes 16 rollmops.

HOURIYA

Spiced Carrot Salad

2 pounds fresh garden carrots, trimmed and pared
3 large garlic cloves, unpeeled
Salt
1 teaspoon *harissa* paste, or more to taste (from specialty or Middle Eastern food stores)
2 teaspoons ground caraway seeds
7 teaspoons mild vinegar such as malt or cider
2 to 3 tablespoons olive oil
4 ounces imported feta cheese cubed
2 dozen small black olives, preferably Niçoise or Elitses, drained

Cut the carrots into thin rounds. Arrange in a large saucepan in layers. Add ¾ cup water, garlic cloves, and a pinch of salt. Cover and cook until carrots are tender, about 10 minutes.

Drain the carrots, reserving 1 tablespoon of the cooking liquid. Allow the carrots to cool. Remove and peel the garlic cloves. In a large bowl, place the cooked carrots and garlic and crush with a fork or pulse in a food processor.

In a small bowl, combine the *harissa* paste with the reserved cooking liquid. Add the ground caraway seeds and vinegar and blend well. Gradually beat in the oil. Add mixture to crushed carrots. Correct the seasoning with salt. Keep covered in the refrigerator overnight or until ready to serve. Return to room temperature before serving.

To serve, mound carrots in a shallow serving dish. Surround with cubes of feta cheese and olives. Serves 6 to 8.

MELANZANE ALLA CAMPAGNOLA

Country-style Grilled Eggplant

2 ¾-pound eggplants or 1 large eggplant, ends trimmed and discarded
2 tablespoons salt, diluted in 1 quart cold water
⅓ cup extra-virgin olive oil
1 tablespoon chopped parsley
1 tablespoon shredded fresh basil leaves
2 tablespoons shredded fresh spearmint leaves
2 garlic cloves, peeled and sliced thin
Freshly ground black pepper
A few drops vinegar (optional)

Cut eggplant into 1-inch-thick rounds. Soak the eggplant rounds in cold salted water for 30 minutes, or until the eggplant gives off brown juices.

In a barbecue, ignite hardwood charcoal and when coals are white hot, rinse the eggplant rounds, drain, and place on the grill, but not directly over the coals to avoid charring the flesh. Cover and grill the eggplant, turning occasionally until golden brown and completely cooked, about 30 minutes. Alternatively, cook the eggplant on a nonstick baking sheet in a preheated 325°F oven for about 45 to 50 minutes, turning occasionally. (The slower the cooking the creamier the centers.)

Remove eggplant from the grill or oven and transfer it to a flat dish. Sprinkle eggplant with olive oil, herbs, garlic, and pepper to taste. Let the eggplant stand at least 4 hours, turning occasionally. If desired, drizzle a few drops of vinegar over the top before serving. Serves 4 to 6.

SLATA TOUNSIYA

Tunisian Mixed Salad

2 ripe tomatoes, peeled, seeded, and finely diced, about ¾ cup
½ English cucumber, peeled and finely diced, about 1 cup
1 small green apple, peeled, cored, and finely diced, about 1 cup
2 tablespoons finely chopped hot green chili, seeded (wear rubber gloves when handling hot peppers)
4 whole scallions, trimmed and finely sliced
Juice of ½ lemon or 1½ tablespoons mild vinegar
2 tablespoons extra-virgin olive oil
1 tablespoon dried mint leaves, pressed through a sieve to make 1 teaspoon powder
Salt and freshly ground black pepper

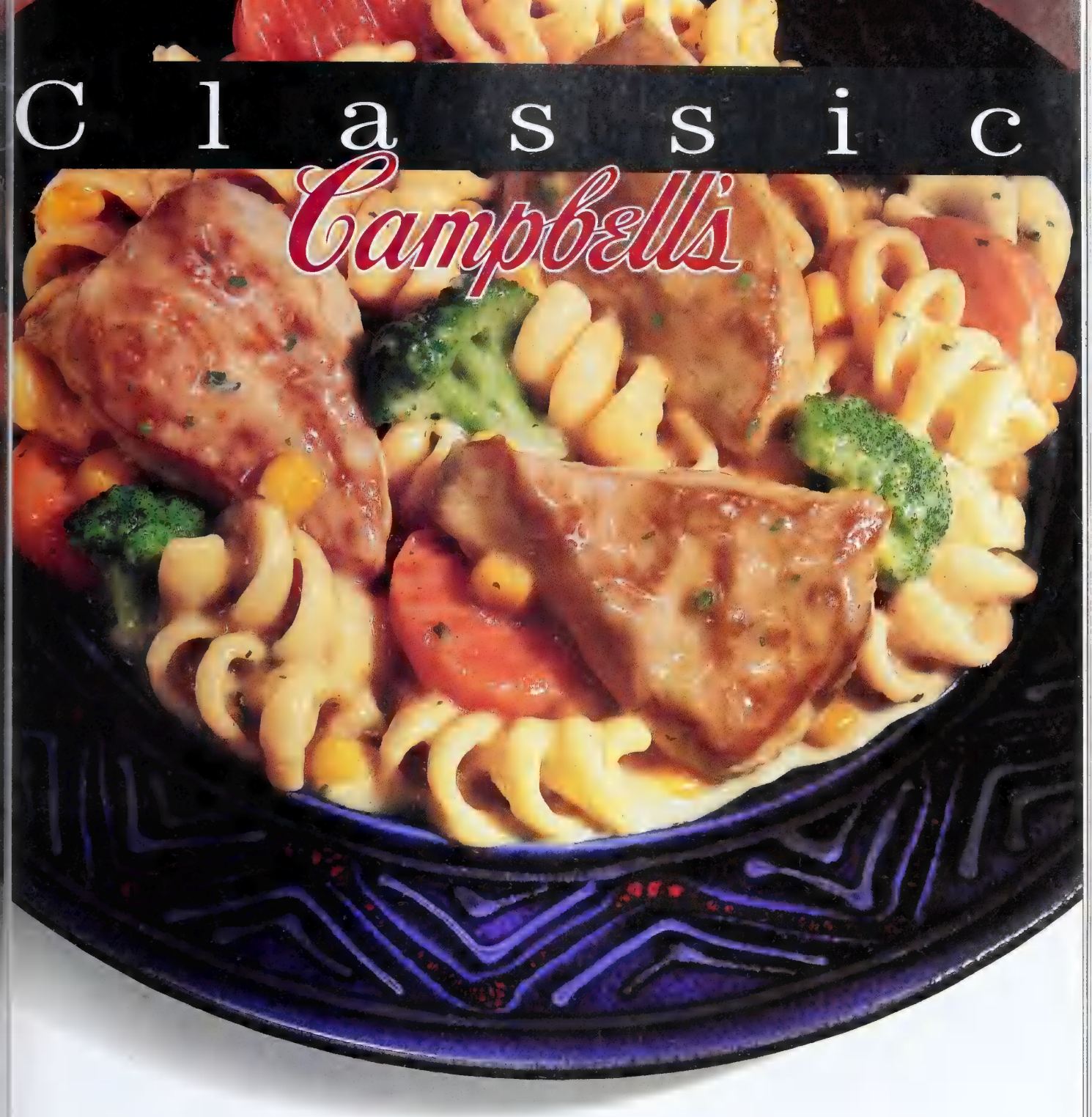
In a serving bowl, toss all ingredients. Cover with plastic wrap and refrigerate up to 2 hours. Makes 2 cups. Serves 4 to 6.

KUSKI FFAWWAR

Couscous with Greens

½ pound dill or fennel leaves, or a combination of both
½ pound parsley
Handful of celery leaves
Handful of carrot tops
½ pound scallions or leeks, or a combination of both
½ cup olive oil
1 cup chopped onions
3 tablespoons tomato paste
2 tablespoons crushed garlic
2 teaspoons sweet paprika
2 teaspoons salt, or more to taste
2 teaspoons ground coriander
1 teaspoon ground caraway seeds
1½ to 2 teaspoons red pepper flakes, preferably Aleppo, Turkish, or Near East
2½ cups couscous, about 1 pound
1 fresh green chili, stemmed, seeded, and minced
1 red bell pepper, stemmed, seeded, and cut into 6 parts
6 cloves garlic, peeled and left whole

Wash greens under running water. >



THIS IS REALLY A PIECE OF CAKE.

Easy Chicken and Pasta

1 lb. skinless, boneless chicken breasts, cut up
1 can (10 3/4 oz.) Campbell's® Condensed Cream of Chicken Soup
1/2 cup water
1 package (about 16 oz.) frozen seasoned pasta and vegetable combination

© 1995 Campbell Soup Company



1. In skillet over medium-high heat, heat *1 tbsp.* oil.
2. Add chicken and brown.
3. Add soup, water and vegetable combination.
4. Heat to a boil. Cover and cook over low heat 5 min. or until vegetables are tender. Serves 4.

Prep Time: 10 min. Cook Time: 20 min.

NEVER UNDERESTIMATE THE POWER OF Campbell's™

Drain and roughly chop. Wash and chop the scallions and leeks. Fill the bottom of a couscous cooker or steamer with water and bring to a boil. (Greens can also be cooked in a colander set over a large pot of water and covered with aluminum foil to prevent steam from escaping.) Fasten on the perforated top; add the greens, scallions, and leeks and steam, covered, for 30 minutes. Remove from the heat and allow to cool, uncovered. When cool enough to handle, squeeze out the excess moisture and set aside.

In a 10- or 12-inch skillet, heat the oil and add the onions. Cook 2 to 3 minutes to soften, then add the tomato paste, crushed garlic, and spices and cook, stirring, until the mixture is well blended. Add 1 cup water, cover and cook for 15 minutes.

Remove the skillet from the heat. Stir in the couscous until well blended. Stir in the steamed greens, scallions, and leeks and mix well. Fold in the green chili, red pepper, and whole garlic cloves. Refill the bottom of the couscous cooker, steamer, or pot with water and bring to a boil. Fasten on the perforated top or colander, add the contents of the skillet, and steam, covered, for 30 minutes.

Turn out the couscous into a large warm serving dish. Using a long fork, break up lumps. Remove whole garlic cloves and red pepper slices and set aside. Stir 1 cup of cold water into the couscous, taste and correct seasoning. Cover couscous with foil and set it in a warm place for 10 minutes before serving.

Garnish couscous with the red pepper slices in a star pattern and place whole garlic cloves in the center. Serves 4 to 6.

CORDORNICES GUISADOS

Double Marinated Quail

4 quail, 4-ounces each, fresh or defrosted
2 tablespoons white vinegar, diluted with 1 quart of water
3 garlic cloves, peeled and crushed with 1 teaspoon salt
2 teaspoons sweet paprika
½ teaspoon hot Hungarian paprika, or more to taste
6 ounces domestic beer, about ½ can
1 tablespoon red wine vinegar
¼ cup olive oil
Coarse salt
8 lemon wedges

Cut quail in half, wash them in vinega water, drain, and pat dry with kitchen towels

In a small bowl, combine the garlic an sweet and hot paprika and rub over the quail In a large bowl, combine the beer and re wine vinegar. Add the quail, and marinate i the refrigerator for at least 8 hours, turnin occasionally.

In a large skillet, place the quail, marinade and olive oil and bring to a boil. Reduce hea and cook, covered for 10 to 15 minutes. Usin a slotted spoon, transfer the quail to a dee bowl. Boil down the cooking liquid until i coats a spoon. Add more hot paprika to taste Pour reduced marinade over the quail; cool cover, and refrigerate up to 2 days.

Remove the quail from the soaking mari nade and without drying, broil them close t the heat on a barbecue or oven grill, turnin once and basting with the marinade unti crisp and well browned, about 2 minutes Place quail on a serving platter and serve a once, sprinkled with coarse salt and garnishe with lemon wedges. Serves 4. ■

Want a quick and easy recipe tonight?



Turn around a can of Campbell's® Cream of Mushroom Soup for one more reason to Never Underestimate the Power of Campbell's.™

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Zesty zero-fat wine sauces

BY DORIS TOBIAS

Prepare these sauces to accompany chicken, pork, veal, fish, and pasta. Remember that as wine cooks its alcohol content burns off, leaving subtle flavor.



HONEY MUSTARD SAUCE

Chef Leslie Revsin spoons this piquant sauce over large, meaty scallops.

⅔ cup honey mustard, or ½ cup Dijon mustard blended with 2 tablespoons honey
3 tablespoons full-bodied red wine, such as Cabernet Sauvignon or Côtes du Rhone
2 tablespoons light soy sauce
1 teaspoon finely chopped fresh ginger
Freshly ground black pepper to taste

In a small nonstick saucepan, place honey mustard. Stir in remaining ingredients and simmer, uncovered, over low heat for 5 minutes, stirring occasionally. Makes about ¾ cup, or enough to sauce 2 pounds of scallops to serve 6 to 8.

ZESTY RED WINE SAUCE

Great with broiled or baked chicken, veal, turkey burgers, and salmon steaks.

1 small yellow onion, peeled and finely chopped
1 large garlic clove, peeled and finely minced
1½ cups fruity red wine, such as Beaujolais, Merlot, or Zinfandel
½ teaspoon Dijon mustard
¼ teaspoon dried thyme
¼ teaspoon dried chervil
¼ teaspoon dried rosemary
Salt and freshly ground pepper to taste

In a medium-size saucepan, preferably nonstick, place the chopped onions, garlic, and ⅓ cup of the red wine. Cover and simmer over medium heat for 5 minutes, just until vegetables are wilted. Add the remaining wine, mustard, thyme, chervil, and rosemary, stirring until well blended. Turn heat to high and cook, uncovered, until liquid is reduced by half, about 10 minutes. Season with salt and pepper to taste. If not using sauce immediately, cover and refrigerate. Sauce will keep up to 5 days. Makes about ¾ cup, or enough for 6 to 8 portions.

WHITE WINE SAUCE WITH MUSHROOMS AND DILL

Serve with broiled halibut, swordfish, filet of sole, and monkfish. Also good with turkey and chicken burgers.

½ pound fresh mushrooms, cleaned, stems trimmed, and cut into thin slices
2 shallots, peeled and finely minced

⅓ cup chicken stock
1¼ cups dry white wine, such as Chardonnay or Pinot Grigio
2 tablespoons finely chopped fresh dill
Salt and freshly ground pepper to taste
1 tablespoon potato starch dissolved in 1 tablespoon water

In a heavy nonstick saucepan, place the mushrooms and shallots. Add the chicken stock, cover, and cook over medium heat for 5 minutes, until mushrooms turn dark and exude their juices. Add white wine, turn up the heat, and bring to a boil. Reduce heat to medium and continue to cook, uncovered, until reduced by half, about 10 minutes. Reduce heat to low, add chopped dill and season with salt and pepper to taste. Add potato starch mixture and cook, stirring, about 1 minute, or until sauce has thickened slightly. Makes about ⅔ cup, or enough to serve 6 to 8 portions.

ROASTED GREEN PEPPER SAUCE

This sauce goes well with broiled chicken, pork, veal chops, turkey, penne and other sturdy pastas.

4 medium-size green peppers, rinsed and patted dry
2 shallots, peeled and finely minced
1½ cups fruity white wine, such as Chenin Blanc, Riesling, or Chardonnay
¼ teaspoon dried thyme
¼ teaspoon hot red pepper flakes
Salt and freshly ground pepper to taste

Place peppers on a baking sheet. Broil peppers about 4 inches from the heating element until skins char and blister, about 15 minutes. Turn peppers so they char evenly. Remove peppers and place in a paper or plastic bag until skins begin to loosen, about 10 minutes. Carefully remove peppers from bag and using the tip of a paring knife, peel off skins. Remove and discard stem ends and seeds. Place peppers in the work bowl of a food processor fitted with a steel blade and purée. Set aside.

In a medium-size heavy saucepan, place shallots and white wine and bring to a boil. Reduce heat to medium and cook, uncovered, until reduced to ⅓ cup, about 10 to 15 minutes. Remove from heat and add mixture to the puréed peppers in the food processor work bowl. Add the remaining ingredients and process until well blended. Return sauce to saucepan and keep warm until ready to serve, or store sauce, covered, in the refrigerator for up to 4 days. Makes enough for 6 to 8 servings.

RED WINE STRAWBERRY SAUCE

Spoon over frozen peach yogurt and toasted angel food cake, or fresh fruit salad.

1 pint ripe strawberries, stemmed, and cut across the width into thin slices
½ cup sugar
½ cup fruity red wine, such as Beaujolais, Zinfandel, or Valpolicella
Pinch of thyme
Pinch of nutmeg

In a small heavy saucepan, place all ingredients and bring to a boil. Lower to medium heat and cook, uncovered, until berries turn a deep red and sauce looks glossy, about 10 minutes.

Remove from heat and store, covered, in the refrigerator for up to 5 days. Serve chilled. Makes about 1½ cups. ■





Try on hats made from textile scraps, and other green ideas

BY LAUREN PICKER

Eco-shopping

These days recycling is more than popular—it's downright stylish:

▪Hats off to Garbage Collection. These jaunty caps are made out of apparel fleece scraps otherwise headed for landfills, $10 to $20. Call 800-421-3414 for retail locations.

•Stand up for the environment—in Deja Shoes, born of reincarnated tire rubber, soda bottles, and other dumpster detritus, $39 to $100; available through Real Goods: 800-762-7325.



▪Giving new life to old crockery, re-eco dinnerware is an amalgam of ground-up ceramics and fresh clay. Bring any broken or unwanted dishes to select stores for a 10 percent discount on re-eco; trade-ins are shipped to designer Julie Sanders for recycling, $16 to $85 a piece. Call 510-843-4691.

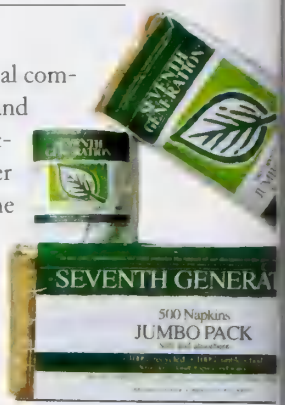


Good wood

Daniel Katz can see the forest for the trees, and he isn't very happy with the view. "We are running out of time and forest," says the 33-year-old founder and executive director of the Rainforest Alliance in New York. Formed in 1986, this nonprofit group now has a $1.6 million budget and a slew of strategies for preventing deforestation. One conservation project: an international certification program known as Smart Wood. Wood from trees harvested without damagin the forest is eligible for the label. A kind of seal of approval for the eco set, the Smart Wood label appears on lumber, furniture, and othe products made from wood. For more information, call 800–930–RAIN

Hold the bleach

You have probably heard about dioxin lately. A family of 75 chemical compounds, it is a by-product of such processes as waste incineration and the chlorine-bleaching of paper. Last fall, the Environmental Protection Agency presented evidence that dioxins cause cancer and other serious health problems. What can you do? Recycling reduces the amount of waste earmarked for incineration. And you can buy unbleached paper products. Seventh Generation's bleach-free paper towels, napkins, and toilet tissue, made of recycled paper, are now in supermarkets and drugstores along the East Coast and in Seattle. The paper products are also available by mail; call 800–456–1177.





Green-letter day

In 1962 Rachel Carson's *Silent Spring*, which exposed the ecological hazards of pesticides, sounded an alarm that launched the modern environmental movement. Next month a collection of previously unpublished letters reveals the woman behind the landmark book. *Always Rachel: The Letters of Rachel Carson and Dorothy Freeman, 1952-1964* (Beacon Press, $35) contains 750 letters from Carson's correspondence with her Maine summer neighbor, plus eight pages of photographs.

Remodeling right

Fresh from renovating the 19th-century redbrick house that serves as its St. Louis headquarters, the environmental group EarthWays offers these remodeling tips:

•Insulate the house with wet-blown cellulose—otherwise known as recycled newspaper. Treated with boric acid, this dense material also acts as an eco-friendly flame retardant and a pesticide.

▪Install water-efficient faucets and showerheads. With a single low-flush toilet, a family of four can save 13,000 gallons of water a year.

▪Replace old appliances with energy-efficient models.



▪Finish floors with water-based polyurethane. It emits fewer volatile organic chemicals than oil-based polyurethanes do, and the leftover material is a less-hazardou household waste.

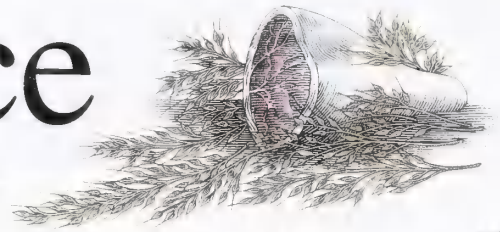
Home workshop alert

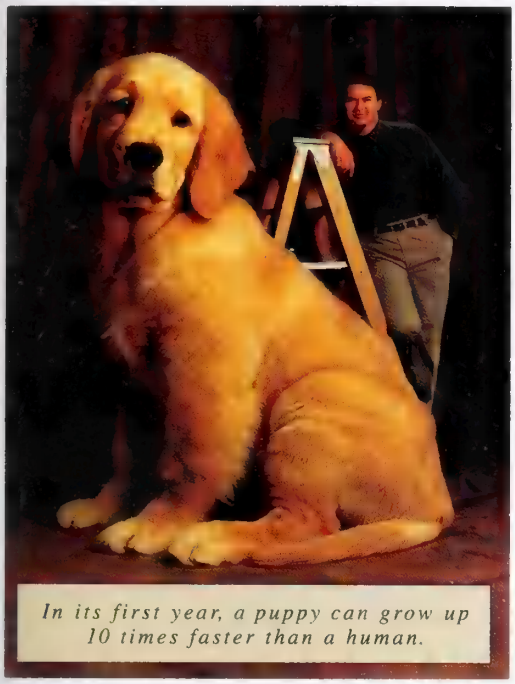
If you're building something to use in an interior space this spring, don't use lumber pressure-treated with creosote or pentachlorophenol. "Pressure-treated wood is intended for outdoor use," notes toxicologist John H. Butala.

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—*Robert Urich*

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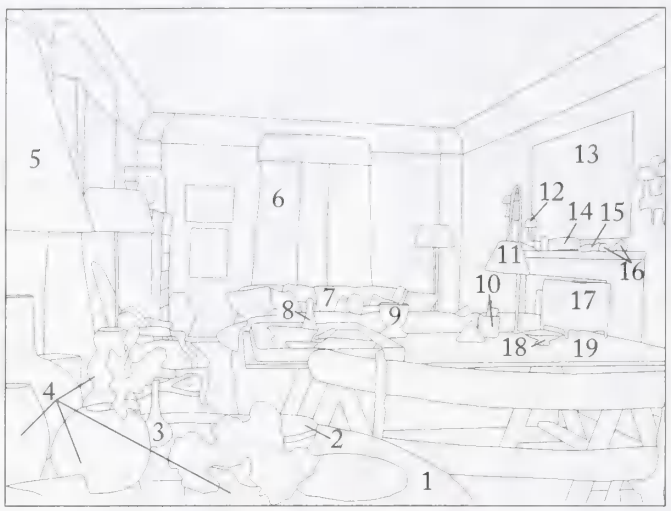
A great dog begins as a great puppy. But a great puppy needs a great diet. And for optimal nutrition, there's nothing better than Purina O.N.E. Lamb & Rice Formula for Puppies. For a free sample, call 1-800-787-0078, extension 730.

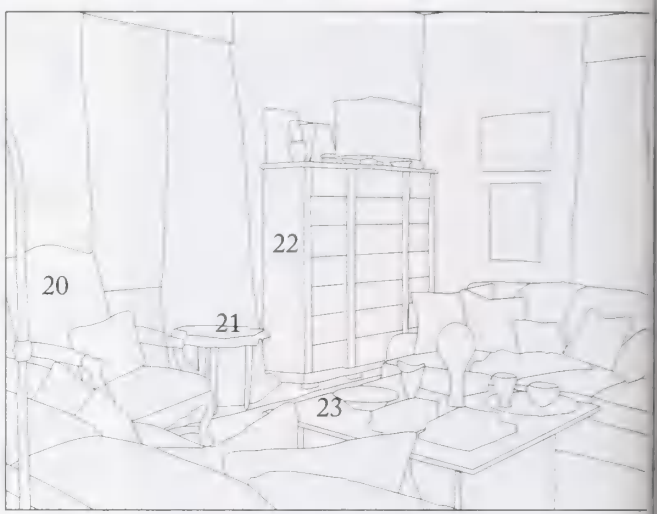


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MANY FURNISHINGS AND ACCESSORIES FEATURED IN THIS ISSUE OF HOUSE BEAUTIFUL are available in retail stores. These items are numbered in the drawings below. For further information about the companies and/or stores that carry items that interest you, call our toll-free number, 800–241–9111; in Ohio, 800–241–7504; both extension 220. Or mail in the coupon. This service is available nationwide 9 A.M. to 9 P.M., seven days a week (except holidays). Information about merchandise featured in this issue is available to April 1, 1995. All prices are approximate suggested retail





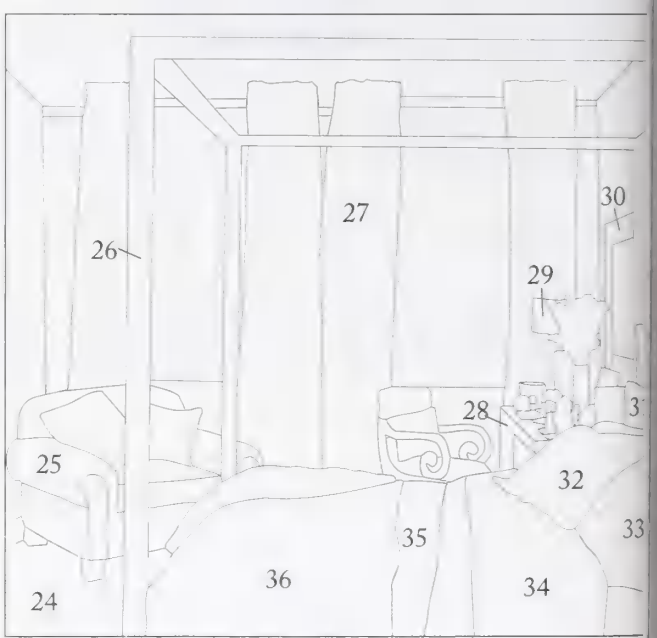
LAUREN'S LATEST

Pages 96 and 97

1. Fullerton library table, Ralph Lauren Home Collection—$3,495
2. Ceramic bowls, Aero Ltd. (ea.)—$80
3. Royal Worcester bud vase, Aero Ltd.—$295
4. Striped ceramic vases, by Jonathan Adler, Aero Ltd.—from $85 to $125
5. Sun lamp, Aero Ltd.—$4,210
6. Curtain fabric, Ralph Lauren (per yd.)—$200
7. Winslow sofa, Ralph Lauren—$4,695
8. Oxblood ceramic vase, Aero Ltd.—$295
9. Iron mortar and pestle, Aero Ltd.—$350
10. Crackle-finish vase, Aero Ltd.—$65
11. Task lamp with curving brass arm, Aero Ltd.—$325
12. French bouillotte lamp, Richard Kazarian Antiques—$3,400
13. Mirror, David & Co.—$2,800
14. Lacquer gilt sewing box, Aero Ltd.—$1,900
15. Gold-leaf decorative shells, Aero Ltd. (pair)—$1,250
16. Art glass vases, Aero Ltd. (ea.)—$265 to $285
17. "Insect Box" by Nancy Lorenz, Aero Ltd.—$575
18. Small iron pedestal dish, Aero Ltd.—$195
19. Highbridge glass/metal sawhorse desk, Ralph Lauren—$6,435

Pages 98 and 99

20. Provence gilded armchair, Ralph Lauren—$4,095
21. Three-legged wood table, Aero Ltd.—$425
22. Gentleman's chest, Ralph Lauren—$6,795
23. Chelsea glass cocktail table, Ralph Lauren—$1,575
24. Sisal carpet, Patterson, Flynn & Martin, Inc.—$2,900
25. Camden armchair, Ralph Lauren—$7,425



26. Manchester four-poster, Ralph Lauren (queen)—$5,08
27. Safari curtain fabric, Ralph Lauren (per yd.)—$45
28. Lacquer Studio console table, Ralph Lauren—$2,535
29. Leather disk desk lamp, Aero Ltd. (pr.)—$3,000
30. Cherry oyster veneered mirror, Robert Altman—$5,40
31. European square sham, Ralph Lauren (ea.)—$50
32. Edgartown standard sham, Ralph Lauren—$88
33. Cafe pillowcases, Ralph Lauren (standard, pr.)—$150
34. T250 sheets, Ralph Lauren (queen, flat or fitted)—$65
35. Edgartown comforter cover, Ralph Lauren (queen)—$3
36. Admiral nightspread, Ralph Lauren (queen)—$750

(Continued on page 14

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ALL ITEMS NOT MENTIONED ARE FROM HOMEOWNERS' COLLECTION AND ARE UNAVAILABLE.

STYLE BEAT *Page 22:* **Casa Maia** (R), 27 E. 67 St., 2 Fl., New York 10021; 212–288–7712. **arqueli chair,** $1,800 (COM)—Letelier-Rock Design (M), 310 E. 70 St., New York 10021; 212–8–2398; Caché (R), Los Angeles, CA; 310–286–1529. **The Swedish Blonde Collection**—Avancée l), PO Box 9697, S. Laguna Beach, CA 92677; 714–499–1865. **1995 Cleveland Flower Festival,** arch 4–12, Cleveland Convention Center, 500 Lakeside Ave., Cleveland, OH 44114; 216–1–1600. **"Gustave Caillebotte: Urban Impressionist,"** Art Institute of Chicago, Feb. 18–May 28, 95; 312–443–3600. **Demeter Fragrances,** $25/ea.—Henri Bendel (R), 712 Fifth Ave., New York 019; 212–247–1100; Gump's, 240 Post St., San Francisco, CA 94108; 800–766–7628. **Coronation ouquet fabric** (16188–1)—Scalamandré (T), 942 Third Ave., New York 10022; 212–980–3888. **Twombly Gallery**—The Menil Collection, 1511 Sul Ross, Houston, TX 77006; 713–525–9400. *ge 24:* **Blue and white silk pillows,** 20" x 20", Silk Road by Silk Club, 100% silk, $100/ea.—omingdale's, (R), 1000 Third Ave., New York 10022; 212–705–2000. **Silver metallic organza low,** #42915, 24" x 24", $240—Han Feng (M), 2109 Broadway, Ste. 13–109, New York 10023; 2–721–8814. **Patchwork pillow** by Jennifer Geiger, 18" x 18", $80—Worldware (R,M), 336 Hayes , San Francisco, CA 94102; 415–487–9030. **Antique Aubusson pillow,** 16" x 13", backed with vet, bordered with cording, $625—The Pillowry (R), 132 E. 61 St., New York 10021; 212–3–1630. **Beige damask pillow** by Angelica Escoto and Rosagna Hernandez, 18" sq., $90—Nizao); 212–721–0065. **Woven silk pillow** by Debra Moises, 20" x 20", $350—Takashimaya New York), 693 Fifth Ave., New York 10022; 212–350–0100. **Striped pillows** by Liz Galbraith, 22" x 22", 70/ea.—Liz Galbraith (M), 307 N. Third St., Philadelphia, PA 19106; 215–923–4632 for stores. **oven jute pillows,** 9" x 17"; with square panels, 12" x 15"; with rectangular panels, 12" x 17"; 5/ea.—Takashimaya New York, see above.

TRAVEL The name of the ship is the *M.V. Sergej Kirov,* and the tour operator is Thomas P. hagan & Co., 224 S. Michigan Ave., Suite 220, Chicago, IL 60604 (800–922–3088). An indis-sable guidebook is *Russia by River* by Howard Shernoff and Tatyana Samofalova. To order: Jo n Shernoff, PO Box 406, Ridgway, CO 81432; $10 including shipping.

IN THE GARDEN **Nancy Goslee Power & Associates,** 1643 12 St., Studio 5, Santa Monica, 90404; 310–396–7135. **Daniel Hinkley and Robert Jones,** co-owners, Heronswood Nursery, 30 288 St. NE, Kingston, WA 98345. Catalog, $4. **Carol F. Shuler,** 13901 N. 73 St., #207, ttsdale, AZ 85260; 602–483–0535. **Craig Bergmann Landscape Design,** 1924 Lake Ave., Wil-tte, IL 60091-1423; 708–251–8355. **National Arbor Day Foundation,** 211 N. 12 St., Lincoln, 68508; 402–474–5655.

REMODELING *Architect:* **James Gauer,** 118 Chambers St., New York 10007; 212–587–3266. *ntractor:* **Winter Sun Construction,** 26 Black Creek Rd., Highland, NY 12528; 914–255–9297. *ndscape architect:* **Mark Ripepi,** RD1, Box 500-A, Mossy Brook Rd., High Falls, NY 12440; 1–687–0642. *House size:* 2,800 sq. ft. (2,300 sq. ft. w/500 sq. ft. addition). *Lot size:* 12 acres. *terior materials:* **Roof,** cedar shingles. **Siding,** Fabral 5V Crimp, galvalume finish—Alcan Alu-num, 280 Park Ave., Warren, OH 44482; 216–393–1105. **Exterior paint**—Benjamin Moore, Canal St., New York 10013; 212–925–4305. *Interior materials:* **Windows,** wood with true ided lights—Marvin Windows & Doors (R), PO Box 100, Warroad, MN 56763; 800–346–4. **French doors**—Marvin Windows & Doors, see above. **Doors,** interior panel door—Morgan nufacturing (M), 601 Oregon St., Oshkosh, WI 54901; 414–235–7170. **Cabinets,** custom—nter Sun Construction, see above. **Lighting,** Exterior Sconces by Arroyo Craftsmen—Lee's dio (R), 1755 Broadway, New York 10019; 212–581–4400.

COUNTERTOPS **Granite; marble; slate; limestone; StoneCrete; Pietra Cardosa; serpentine**—sign Supply/Stone Source (T), 215 Park Ave. South, New York 10022; 212–979–6400. **Butcher ck**—Boffi Studio (R), 150 E. 58 St., New York 10155; 212–421–1220. **Porcelain tile**—American an (R), 1000 Cannon Ave., Lansdale, PA 19446; 212–393–2237. **Traffic tile,** Stoneware Tile), 1650 Progress Dr., Richmond, VA 47374; 317–935–4760; **CaesarStone**—Foro Marble (T), Third Ave., New York 10021; 718–852–2322. **Stainless steel**—Betlan Corp. (R), 245 Francis St., by, CT 06418; 203–736–2336. **Corian®**—DuPont (M), 32 Riverview Dr., Totowa, NJ 07512; –441–7515; Corinthian Products (M), 15 Van Orden Pl., Hackensack, NJ 07601; 201–489–0002. onite—1–800–4-AVONITE. **Colorcore®; Surell®; Nuvel; Formica**—Formica Corp. (M), 55 Reading Rd., Cincinnati, OH 45241; 800-FORMICA. **Fountainhead®; Nevamar ARP**—ernational Paper Decorative Products Div. (M), 8339 Telegraph Rd., Odenton, MD 21113; –777–7778. **Gibraltor®; Wilsonart®**—Ralph Wilson Plastics (M), 600 General Bruce Dr., nple TX 76504; 817–778–2711. **Micarta®,** Westinghouse Electric (M), Specialty Materials , Hampton SC 29924; 800-MICARTA; **ARPA**—Design Supply/Stone Source (R), see above.

STOREFRONT Moss (R), 146 Greene St., New York 10012; 212–226–2190. **Ironing board** Magis, $295. **Red-cross medicine cabinet** by Cappellini, $595. **Storybirds pitchers** by Arabia, $30 100. **Bibulo goblets** by Angelo Mangiarotti, $70/ea. **Geographie** plates by Axis, set of 8/$375. dland light by Bruno Munari, $410. **Flowers vases** by Alvar Aalto for Iitalla, set of 4/$1,600.

DESIGN NEWS **San Francisco Museum of Modern Art**—151 Third St., San Francisco, 94103-3159; 415–357–4000.

LANGUID LUXURY *Pages 76 to 83: Designers:* **Ann Holden and Ann Dupuy,** Holden & buy, 1101 First St., New Orleans, LA 70130; 504–524–6327. *Entryway:* **Upholstered settee** n the Big Easy collection. **Settee fabric,** raffia—Donghia (T), 979 Third Ave., New York 22; 212–935–3713. *Living room:* **Settees; screen,** custom; **Bayou coffee table** from the Big Easy llection; **club chairs,** Kalif Alaton—Holden & Dupuy, see above. **Settee fabric,** #32957/2, harosa—Clarence House (T), 979 Third Ave., New York 10022; 212–752–2890. **Ottoman**—abeth (M), 5320 Glenview, Ft. Worth, TX 76107; 817–281–7560. **Ottoman fabric,** #4069—ssard (M), 979 Third Ave., New York 10022; 212–319–3005. **Club chair fabric,** Moire—Mirak 1049 Third Ave., New York 10021; 212–759–7656. **Carpet,** custom—Patterson, Flynn & rtin (T), 979 Third Ave., New York 10022; 212–688–7700. **Curtain fabric,** Applause velvet 72, quilted by Holden & Dupuy—Gretchen Bellinger (T), 306 E. 61 St., New York 10022; –688–2850. **Sofa**—Nancy Corzine (T), 305 E. 63 St., New York 10021; 212–758–4240. **Sofa ic,** Persano—Manuel Canovas (T), 979 Third Ave., New York 10022; 212–752–9588. *Dining m:* **Carpet,** custom—Patterson, Flynn & Martin, see above. **Wallcovering,** Palazzo by Silk nasty—David Sutherland (T), 1707 Oaklawn, Dallas, TX 75207; 214–742–6501. **Curtain fab-** #50002—Bergamo Fabrics (T), 979 Third Ave., New York 10022; 212–888–3333. **Chairs,** r leaf—Michael Taylor Design (T), 232 E. 59 St., New York 10022; 212–826–9898. **Chair lic,** #5209—Fortuny (T), 979 Third Ave., New York 10022; 212–753–7153. **Table runner,** ni Florentine, custom—Holden & Dupuy, see above. *Patio.* **Patio furniture**—John Goode (T), 8469 Melrose Pl., Los Angeles, CA 90069; 213–655–6484. *Guest bedroom:* **Les Bon Temps bed** from the Big Easy Collection, $4,000/queen—Holden & Dupuy, see above. **Coverlet fabric,** Basillo damask, #L6449, by Lee Behren—Decorators Walk (T), 979 Third Ave., New York 10022; 212–319–7100. **Gold lamp,** Sarrarza—Leucos USA (M,T), 70 Campus Plaza, Edison, NJ 08837; 908–225–0010. *Master bedroom:* **Curtain fabric,** #7486—Bergamo, see above. **Art** by Beth Lambert—Holden & Dupuy, see above. **Bed hanging fabric**—Gretchen Bellinger, see above. **Bench leather,** painted cowhide—Edelman Leather (T), 979 Third Ave., New York 10022; 212–751–3339.

84 GENTLEMAN'S CHAMBERS *Pages 84 to 89: Designer:* **Roger Banks-Pye,** Colefax & Fowler (T), 110 Fulham Rd., London SW3 6RL, England; 011–44–071–244–7427; fabric and wallcoverings at Cowtan & Tout (T), 979 Third Ave., New York 10022; 212–753–4488. *Drawing room:* **Blue and white slipcover fabric,** Eaton Check by Colefax & Fowler—Cowtan & Tout (T), see above. *Bedroom:* **Cover and cushion fabrics** in Jane Churchill checks—Cowtan & Tout (T), see above. *Drawing room, detail:* **Check curtain fabric,** Eaton Check by Colefax & Fowler—Cowtan & Tout (T), see above.

90 MEETING THE CHALLENGE *Pages 90 to 95: Architecture firm:* **Wallace E. Cunningham, Inc.,** 1102 W. Arbor Dr., San Diego, CA 92103; 619–293–7640. *Project interior designer:* **Pamela Smith Interiors,** 1104 W. Arbor Dr., San Diego, CA 92103; 619–291–5792. *Landscape architect:* **Takendo Arii,** 7160 E. Carrara, San Diego, CA 92103; 619–455–8446. **House size:** 5,000 sq. ft. **Lot size:** 50' x 170'. *Structure/type:* steel frame, wood infil. *Exterior materials:* Stucco, natural color. **Roof:** Elastameric. *Interior materials:* ⅝" wall board. **Insulation:** fiberglass. **Windows and doors:** Kawneer (M), Visalia, CA; 209–651–4000. **Floors:** polished concrete—Progressive Concrete, 2418 Vineyard Ave., Escondido, CA 92029; 619–747–6100. **Paint:** white gray casein wash. **Lighting design:** Robert Morrow of Lumenations, Inc., 4747 Morena Blvd. #240, San Diego, CA 92117; 619–273–6285. **Hardware:** Baldwin Hardware (M). 841 E. Wyomissing Blvd., Reading, PA 19612; 215–777–7811. **Fireplace,** designed by architect. *Living room:* **Le Corbusier chairs**—Palazzetti (R), 515 Madison Ave., New York 10022; 212–832–1199. *Bathroom:* **Bathtub**—Kohler (M), 444 Highland Dr., Kohler, WI 53044; 414–457–4441. **Faucets**—Kroin, Charles Sq., Suite 300, Cambridge, MA 02138; 617–492–4000. *Kitchen:* **Countertop,** stainless steel. **Sink**—Elkay (M), 2222 Camden Ct. Oakbrook, IL 60521; 708–574–8484. **Refrigerator,** Sub-Zero, PO Box 4130, Madison, WI 53711; 608–271–2233. **Range, oven**—Dacor (M), 950 S. Raymond Ave., Pasadena, CA 91109; 818–799–1000. **Light fixtures**—Ron Rezek Highlights, 301 4 Ave., San Diego, CA 92101; 619–232–6064. **Cabinets,** painted MDF board—Pamela Smith, see above.

96 LAUREN'S LATEST *Pages 96 to 101:* **The Ralph Lauren Home Collection** (R), 1185 Ave. of the Americas, New York 10036; for stores: 212–642–8700. *Designers:* **Thomas O'Brien, William Sofield, Aero Studios,** Aero Ltd. (R), 132 Spring St., New York 10012; 212–966–1500. *Curtain fabrication:* **Jonas Upholstery** (T), 44 W. 18 St., New York 10001; 212–691–2777. *Living room:* **Lancaster chest,** #R887, $6,795; **Winslow sofas,** #310–01, in Faience, natural, #RL 251–20, $4,695; **Provence pillow,** #LFY 10611F, custom, $60/yd.; **Isabella throw,** #LFY 10633F, custom, $60/yd.; **velvet pillows,** custom, cafe, #RL 610–30, $45/yd.; aubergine, #LFY 10907F, $45/yd.; dynasty blue, #LFY 10904, $45/yd.; safari, #LFY 10908F, $45/yd.; **Zahar throw pillow,** $90; **Fullerton library table,** #R872, $3,495; **Provence armchair,** #390–03, in rayon velvet, cafe, #RL 610–30, $4,095; **Chelsea cocktail table,** #R629, $1,575; **Highbridge sawhorse desk,** #R632, $6,435; **Curtain fabric,** Pageant white, 100% silk, #LFY 6455F, $200/yd.; with border in Casey, #LFY 10318F, $50/yd.—Ralph Lauren Home Collection, see above. **Three-legged table,** $425; **photographs** by Laura Resen; cityscapes, $860/ea.; sunsets, $925/ea.; **striped vases** by Jonathan Adler, 85–$125; **Russel White bowls,** $80/ea.; **white Royal Worcester bud vase,** $295; **Alvar Aalto vase,** 6¼", $270; **Sun lamp** by Philippe Anthonioz, $4,210; **Task lamp with brass arm,** $325; **oxblood ceramic vase,** $295; **mahogany weight,** $165; **small vase,** $65; **mortar and pestle,** $350; **pedestal dish,** $195; **Insect Box** by Nancy Lorenz, $575; **small wood vase,** $270; **gold-leaf shells,** $1,250/pr.; **art glass vases,** $265 and $285; **lacquer sewing box,** $1,900—Aero Ltd., see above. **Carpet, #44–5,** wool, color: 574-Zucchini, 11' x 25'8", $2,200—Patterson, Flynn & Martin (T), 950 Third Ave., New York 10022; 212–688–7700. **Mirror,** $2,800—David & Co. (R), 192 Ave. of the Americas, New York 10011; 212–226–5717. **Garden bench,** $2,400; **bridge model with photo,** $3,000; **floor lamps,** $1,875/ea.—Robert Altman (T), 1148 Second Ave., New York 10021; 212–832–3490. **French bouillotte lamp** (on mantel), $3,400—Richard Kazarian Antiques (R), 70 Charles St., Boston, MA 02114; 617–720–2758. *Bedroom:* **Curtain fabric,** cotton velvet, safari, #LFY 10908, $45/yd.; **Studio console table,** #R624, $2,535; **Fairleigh chair** (at console table), #R877, $1,551, upholstered in velvet, military blue, #RL 610–40; **Camden armchair,** #360–01, upholstered in Polo suede, chamois, #RL 101–21, $7,425; **Manchester four-poster bed,** #R820, queen, $5,085; **queen size T250 sheets,** ecru, flat sheet, $65; fitted, $65; **pillowcases,** cafe, standard, $150/pr.; **T180 European square shams,** ecru, $50/ea.; **Edgartown comforter cover,** queen, $315; **Admiral velvet nightspread,** queen, $750; **Edgartown standard sham,** $88—Ralph Lauren Home Collection, see above. **Leather disk desk lamp,** $3,000/pr.; **gold rope bookends,** $150/pr.; **paperweight,** $95; **tea set** by Jonathan Adler, $215; **square column vase,** $85; **square bowl on stand,** $90—Aero Ltd., see above. **Cherry oyster veneered mirror,** $3,750—Robert Altman, see above. **Old armoire**—The Tin Man (R), Cold Spring, NY 10516; 914–265–2903. **Carpet,** Air Club all-wool face, color: #011, sisal, 11' x 16'6", $2,900—Patterson, Flynn & Martin, see above. *Library/Dining room:* **Window fabric,** chintz, yellow, #LFY 06507, $40/yd.; **Table-skirt fabric,** Marie, #LFY 10634F, $40/yd.; with chintz border, yellow, #LFY 06507, $40/yd.; **Brompton sofa,** #911–01, distressed chestnut leather, #RL124–20; seat cushion, harness brown cotton corduroy, #RL611–30, $10,155; **velvet pillows,** cafe, #LFY 10916, $45/yd.; regent blue, #LFY 10903, $45/yd.; **Fairleigh chairs,** #R877, $1,545/ea., in rayon velvet, military blue, #RL 610–40; **Ashborne chair,** #910–03, $2,430, olive chino, #RL 260–60; **Isabella pillow,** custom, #LFY 10633, $60/yd.; **Glen plaid wineglasses,** $49/ea.; **Pocket Watch chargers,** $114/ea.—Ralph Lauren Home Collection, see above. **Painting,** *Anne* by Stan L. Zbyniewsky, $7,500; **stone head of girl,** $750; **burlwood boxes,** $2,900 (large), $1,250 (small); **tribal leg cuff,** $6,800—Aero Ltd., see above. **Ceramic vases,** $75 to $350—Gordon Foster Antiques (R), 1322 Third Ave., New York 10021; 212–744–4922. **Carpet,** Roger Oates flat Venetian herringbone weave wool, biscuit, $9,850—Patterson, Flynn & Martin, see above. **Giltwood mirrors,** $1,275 to $5,400/ea.; **floor lamps,** $1,875/ea.—Robert Altman, see above. **Tile-topped table,** $4,600—Richard Kazarian Antiques, see above.

102 GOING WITH MATISSE *Pages 102 to 105. Architect:* **Stamberg Aferiat Architecture,** 126 Fifth Ave., New York 10001; 212–255–4173. **Vase** by Richard Gallo, $1,200—Arthur Lambert (R), 33 W. 9 St., New York 10011; 212–777–0846. *Skull Snap,* James Rosenquist, $15,000—Tyler Graphics Ltd. (R), 250 Kisco Ave., Mt. Kisco, NY 10549; 914–241–2707. **Table** by Meret Oppenheim, $1,516—Simon/Palazzetti (R) 152 Wooster St., New York, 10012; 212–260–8815. **Mirror** by Man Ray, $846—Simon/Palazzetti (R), see above. **Ink drawing,** *Ken Tyler,* David Hockney—Andre Emmerich Gallery (R), 41 E. 57 St., New York 10022; 212–752–0124. **Plate,** Robert Mapplethorpe—Swid Powell (R), 55 W. 13 St., New York 10011; 212–633–6699. **Umbrella stand,** C + E Magnusson, $150—Museum of Modern Art (R), 44 W. 53 St., New York 10019; 212–767–1050. **Lighting**—Flos (R), 200 McKay Rd., Huntington Station, NY 11746; 516–549–2745. **Opera star fabric** by Celia Birtwell, $129/yd.—Christopher Hyland (R), 979 Third Ave., New York 10022; 212–688–6121. **Rug** by Ann Upton, $4,500—Arthur Lambert (R), see above. >

Table by Isamu Noguchi, $1,810—Herman Miller (M), 3030 Thompson Ave., Long Island City, NY 11101; 212-951-3600. **Sofa** by Maria Simoncini, $5,734; **Dining chairs**, Rennie by Kezuhide Takahama, $1,130/ea.; **Dining table**, Doge by Carlo Scarpa, $6,021—Simon/Palazzetti (R), see above. **Chairs** by Le Corbusier, LC/2, $2,330; Settees by Mackintosh 312;,willow chair, $3,400—Cassina (R), 155 E. 56 St., New York 10022; 212-245-2121. **Oil painting**, Carlos Betancourt—Imperfett Utopia (R); 305-538-4821. **Cat portraits**, Edward Maxxey—James Danziger Galleries (R), 130 Prince St., New York 10013; 212-226-0056. **Oil painting**, Al Jarnow—Stamberg Aferiat Architecture (M), see above. **Oil painting**, Russell Sharon—Hal Brom Galleries (M), 90 W. Broadway, New York 10007; 212-732-6196. **Photograph**, Barbara Kasten, *Architectural Site 17: High Museum of Art*—Yancey Richardson/Lumina, New York (M), 251 W. 19 St., New York 10011; 212-807-0233. **Ceramic platter** by Jim Johnston (M), 16 E. 18 St., 10009; 212-243-0612. **Bottles** by Michael Anchin, $80/ea.—William Lipton, Ltd. (R), 27 E. 61 St., New York 10021; 212-751-8131. Vases by Richard Gallo, $500-$4,000—Arthur Lambert (R), see above. **Chenille throw**, $275—Jeffrey Aronoff (R), 16 W. 23 St., New York 10010; 212-645-3155. **Table**, Valmarana by Carlo Scarpa, $2,955—Simon/Palazzetti (R), see address above. **Table lamp**, W2-22N by Isamu Noguchi, $156—Akam Associates; 718-721-2308. *Office:* **Hill House chair** by Charles Rennie Mackintosh, $1,086; **Le Corbusier chaise**, $1,850; **Red and blue chair** by Gerrit Rietveld, $1,490; **Shelves**, "nuvola rosa", $1,795—Cassina USA (R), 155 E. 56 St., New York 10022; 212-245-2121. **Desk lamp**, Ara by Philippe Starck, $575; **Floor lamp**, Toio by Castiglione, $790—Flos Lighting (T), see above. **Desk**, Davide #176 by Maria Simoncini, $1,786—Simon/Palazzetti (R), 152 Wooster St., New York 10012; 212-260-8815. **Cabinets**, custom by Stamberg Aferiat Architecture, see above. **Rug**, Kilim—Jacques Carcanagues (R), 106 Spring St., 10013; 212-925-8110. **Photograph**, Barbara Kasten—Yancey Richardson (R), see above. **Desk chair** by Niels Diffrient, $1,432—Knoll (R), 105 Wooster St., New York 10012; 800-343-5665. *Study:* **Lamps**, 10-A, $216; BB3-335, $712 by Isamu Noguchi—Akari Associates (R), 32-37 Vernon Blvd., Long Island City, New York 11106; 718-721-2308. **Footstool**, Frank Gehry, $750—Knoll (R), address above. **Chair**, 41 scroll chair by Alvar Aalto, $1,380—ICF (R), 800-237-1625. **Photograph**, Robert Mapplethorpe—Robert Miller Gallery (R), 41 E. 57 St., New York 10022; 212-980-5454. *Guest bedroom:* **Painting**, Ruth Orkin—Witkin Gallery (R), 415 W. Broadway, New York 10001; 212-925-5510. *Bedroom:* **Lamp**, L-10 by Isamu Noguchi, $472—Akari Associates (R), see above. **Paintings**, William Wegman—Yancey Richardson (R), see above. **Painting**, David Hockney—Andre Emmerich Gallery (R), 41 E. 57 St., New York 10022; 212-752-0124. **Chair**, Hill House by Charles Rennie Mackintosh, $1,086—Cassina (R), see above. **Photograph**, Ruth Orkin—Witkin Gallery (R), see above. **Marble table**, by Carlo Scarpa, Delfi, $9,152—Palazzetti/Simon (R), see above.

106 REGIONAL RICHES *Pages 106 to 113:* **Gardens**—1818 W. 35 St., Austin, TX 78703; 512-451-5490. **Rocking chair**, Accazia Furniture, $1,100—Gardens, see above; for orders: 512-206-0188.

114 KITCHENS *Pages 114 to 117: Designer:* **Lou Ann Bauer/ASID**, 239 Broderick St., San Francisco, CA 94117; 415-621-7262. *Contractor:* **Richard Terrell**, 818 Church St., San Francisco, CA 94114; 415-647-6609. *Cabinetmaker:* **Nick Yiangou/NICO**, 1775 Yosemite, San Francisco, CA 94124; 415-822-1118. *Cabinet finisher:* **Steve Bauer/Baumar**, 251 Capp St., San Francisco, CA 94103; 415-431-6653. **Leaf handles**—Gem 'n Eye. 23-10 45 Ave., Long Island City, NY 11101; 718-729-2363. **Copper knobs**—Designer's Brass, 280 El Camino Real, San Bruno, CA 94066; 415-588-3880. **Marble counters**—VAP Intl., 27057 Industrial Blvd., Hayward, CA 94545; 510-670-0393. **Copper counter**—Holsonback-Reification, 45 Gilbert St., San Francisco, CA 94103; 415-553-4182. **Tile backsplash**—Ann Sacks Tile (T), Showplace Square, 2 Henry Adams St., Suite 125, San Francisco, CA 94103. **Farmhouse sink**—Alan Court & Assoc., 23 Newton Ln., East Hampton, NY 11937; 516-324-7497. **J.D.C. Edwardian faucet**—Bath & Beyond, 135 Mississippi St., San Francisco, CA 94107; 415-552-5001. **Superba Refrigerator**—KitchenAid (M); 616-923-2712. **Antique stove**—Reliance Appliance (R), 830 Gilman St., Berkeley, CA 94701; 510-525-5921. **Dish drying rack**—Willman-Pine Imports (T), Baker Hamilton Building, 601 Townsend St., 1st fl., San Francisco, CA 94103; 415-626-6547. **Armchairs, table, bowl, iron basket**—Duo Imports (R), 700 7 St., San Francisco, CA 94107; 415-861-5549. **Chandelier**—Brass & Glass (R), 5377 College Ave., Oakland, CA 94618; 510-654-0929. **Bottles**—Plato (R), 1736 18 St., San Francisco, CA 94107; 415-621-4487. **Plate**—Marna Balin, PO Box 9427, Santa Rosa, CA 95405; 707-539-4233. **Pitcher and mugs** by Aletha Soule—Summerhouse (R), 21 Throckmorton Ave., Mill Valley, CA 94941; 415-383-6695.

Page 118: Architect: **Scott K. James**, 560 Broadway, Suite 506, New York 10012; 212-966-206[illegible]. **Custom cabinetry**, Miles Woodworking (M), 160 Ainsile St., Brooklyn, NY 11211; 718-599-19[illegible]. **Cinza slate tile floor**—Design Supply Stone Source (M), 215 Park Ave. South, New York 1000[illegible] 212-979-6400. **Gas range**, #TTM330BWSS, 36" gas range with optional barbeque and hood exhaust—Five Star Div., Brown Stove Works (M), PO Box 2490, Cleveland, TN 3732[illegible] 800-553-7704. **Sink**, #PR 110-21—Franke (M), 212 Church Rd., N. Wales, PA 1945[illegible] 800-537-2653. **Faucet**, custom—Chicago Faucet (M), 2100 S. Clearwater Dr., Des Plaines, I[illegible] 60018; 708-803-5000. **Dishwasher**, Bosch #SMU40—Robert Bosch Co. (M), 2800 S. 25 Ave Broadview, IL 60153; 800-866-2022. **Rolling ladders**, Putnam Rolling Ladder (M), 32 Howa[illegible] St., New York 10013; 212-226-5147.

Page 119: Architect: **William Lipsey**, AIA, River Studio Architects, 414 N. Mill St., Aspen, C[illegible] 81611; 303-925-3734. *Designer:* **Karen Day**, 612 Bleeker St., Aspen, CO 81611; 303-925-188[illegible] *General Contractor:* **Structural Associates Co.**, 4185 County Rd. #154, Glenwood Springs, C[illegible] 81601; 303-945-0147. **Refrigerator**, #501R, **Freezer**, #501F—Sub-Zero (M), Box 44130, Madi[illegible] WI 53744-4130; 608-271-2233. **Stove/Ovens**—Viking (M), 111 Front St., Greenwood, M[illegible] 38930; 601-644-8595. **Dishwasher**, #1502—Asko (M), 903 N. Bowser, Richardson, TX 75[illegible] 214-644-8595. **Compactor** #KUC 181T—KitchenAid (M); 800-422-1230. **Sink**, #DX1949[illegible] **Vegetable sink**, #51925A—Just, 9233 King St., Franklin Park, IL 60131; 312-678-5150. **Paddle fan**, Stratos—Beverly Hills Fan Co. (M), 12612 Raymer St., N. Hollywood, CA 91605; 800-[illegible] 6192. **Suspension Beam**, #6451, **Track lights**, #8235—Lightolier (M), 100 Lighting Way, Secaucus, NJ 07096-1508; 201-864-3000. **Pot rack**—Bruce Eicher, 8755 Melrose Ave., W. Hollywood, CA 90069; 310-657-4630. **Cabinets**—*Designer:* River Studio Architects (see above) *Fabricated/Installed:* **Modern Kitchen Center**, 5050 154 Rd., Glenwood Springs, CO 81601; 30[illegible] 945-9194. **Cabinet pulls**—Jado (M), Box 1329, Camarillo, CA 93011; 800-227-2734. **Granite countertop**—Victor Marble, 3542 Walnut St., Denver, CO 80205; 303-294-0731. **Wall tile**—Aspen Tile and Bath, 465 N. Mill St., Aspen, CO 81611; 303-925-8453. **Antique chestnut flooring**—Mountain Lumber, Route 2/Box 43-1, Ruckersville, VA 22968; 800-445-2671. **Flower pots, bowls, hand towels**—Sue Fisher King (R), 3075 Sacramento St., San Francisco, CA 94115; 41[illegible] 922-7276. **Bowl, plates and pitcher** by Aletha Soule—Summerhouse (R), 21 Throckmorton Ave., Mill Valley, CA 94941; 415-383-6695.

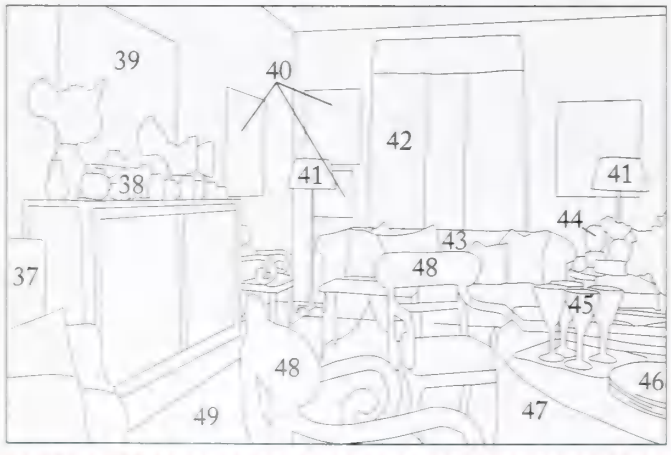
Pages 120 to 123: Designer: **Grayson Interiors**. **Mixing bowl**, $65; **platter**, $85—Wolfman-Gold[illegible] Good Company (R), 116 Greene St., New York 10012; 212-431-1888. **Nantucket side chair**, $345/ea.; **Bench**, Pennsylvania Windsor, $1,530—Barton-Sharpe Ltd. (R), 119 Spring St., N[illegible] York 10012; 212-925-9562. **Dish towels**, #659094, $9/ea.—Williams-Sonoma (R), 8[illegible] 541-2233. **Monogram dishwasher**, $869—General Electric, AP6-129, Louisville, KY 40225; 8[illegible] 626-2000. **Monogram double convection oven**, ZEK757WP, $1,699—General Electric (s[illegible] above). **Cooktop**, CVG438OP, $1,800—Jenn-Air, 3035 Shadeland Ave., Indianapolis, IN 4623[illegible] 800-JENN-AIR.

124 MEDITERRANEAN LIGHT *Page 124 to 127:* **Wineglasses**, $46—Simon Pearce (R), 5[illegible] Park Ave., New York 10022; 212-421-8801. **Table**, $900—Pierre Deux (R), 870 Madison Av[illegible] New York 10021; 212-570-9343. **Napkins**, $20/ea.—E. Braun & Co. (R), 717 Madison Av[illegible] New York 10021; 212-838-0650. **Plate** with scalloped edge, $32—Treillage (R), 420 E. 75 S[illegible] New York 10021; 212-535-2288. **Platter**, $84—Zona (R), 97 Greene St., New York 10012; 21[illegible] 925-6750. **Plate**, $25—Bergdorf Goodman (R), 745 Fifth Ave., New York 10019; 212-753-7[illegible]

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(Continued from page 138)



Pages 100 and 101

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38. Ceramic vases, Gordon Foster (ea.)—$75 to $350
39. Stan L. Zbyiniewsky painting, Aero Ltd.—$7,500
40. Mirrors, Robert Altman (ea.)—$1,275 to $5,400
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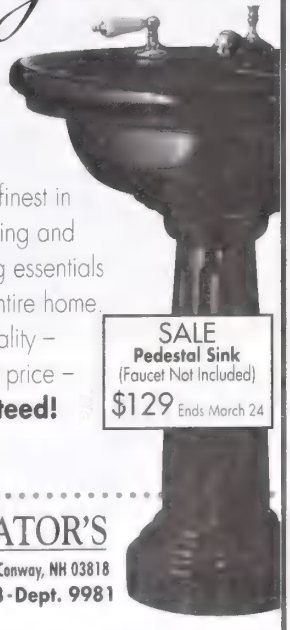
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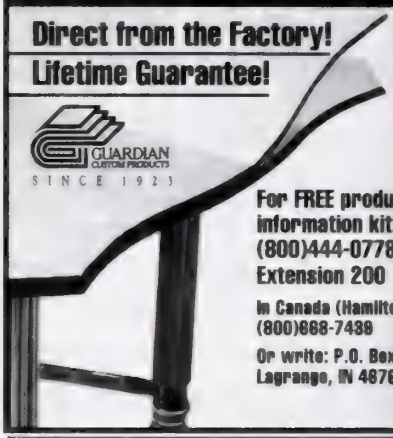


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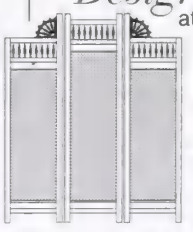
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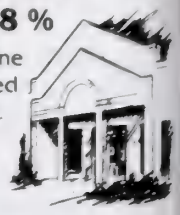
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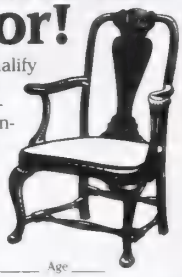


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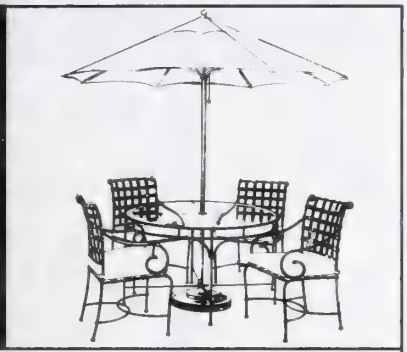
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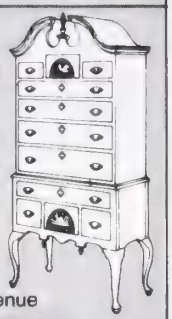
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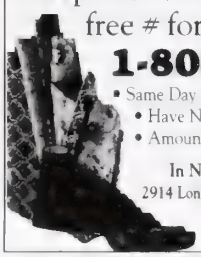
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Where a great man lived

BY DEE HARDIE

One of my morning rituals is to go to our post office to pick up my mail and then have a cup of coffee at the nearby Butler Store. I probably glance at George Washington every time I hand over a dollar for that 85-cent cup of coffee. But I must admit I haven't thought much about the man himself since we used to get a day off from school on his birthday—his actual birthday in those days. He was more a holiday than a hero.

This February is his 263rd birthday and I now know a great deal more. Tom and I were recently invited to "An Auction, By George!" at Mount Vernon, a fund-raiser sponsored by the Mount Vernon Ladies' Association. This group, the first national historic preservation organization in the United States, was formed in 1853 for the sole purpose of saving our first president's beloved home. That year it was for sale and no one wanted it—not even the government he had led. It took the ladies five years to raise the money, and in 1858 they were able to buy Mount Vernon. They and their successors have been devoted to the preservation and restoration of this American treasure ever since.

Before the auction I wanted to learn more about Washington, so I went to the library. His military career and presidency were sketchily familiar, but it was his domestic life that intrigued me; it made him so human. He affectionately called his wife by her childhood name, Patsy, while others, despite her displeasure, addressed her as Lady Washington. He was six feet two inches tall and she was only five feet; she often pulled at his vest to get his attention. He designed the gardens, she kept the house, and they hardly ever dined without guests.

An auction at Mount Vernon sent me to the library to learn more about George Washington's home life

I also enjoyed reading about his stepgrandchildren, whom he helped raise at Mount Vernon: George Washington Parks Custis, known as Washy, and Nellie, the apple of her grandfather's eye. She was married to his nephew Lawrence Lewis at Mount Vernon on the president's last birthday, February 22, 1799.

On the evening of the auction we first toured the mansion. Because of my reading I knew what to expect, but what I didn't anticipate was the largest tent I had ever seen, except at the circus. It was on the East Lawn, and inside were long tables laden with bounty for the silent auction. Even Thornhill was represented, as we had donated what was described in the catalog as "a delicate sterling reticulated platter inscribed AGH." It had belonged to Tom's mother, a very social southerner who would have been thrilled to be part of this party in Virginia.

I could have bid on a hundred small Mount Vernon boxwood plants, all grown from cuttings taken from shrubs originally raised by Washington himself but we have our own boxwood at home. Instead I bid on a "14k gold wash brooch fashioned after the Washington family coat of arms." I also couldn't resist trying for a pink-and-white tea set.

For dinner there were round tables covered with a green-and-white toile fabric by Brunschwig & Fils with engravings of Mount Vernon. An attractive young woman, Geraldine Nager, soon joined our table. It turned out that she had been raised in Baltimore, works at Sotheby's and would conduct the live auction after dinner. We learned that her brother had gone to school with our son Tommy, and she, too, had bid on the pink-and-white tea set. I politely asked, "Oh, do you really want it?" She smiled and said, "No, I hope you get it. It just shows we both have good taste." What a compliment from an expert who in 1987 was involved in selling Van Gogh's *Irises* for $53.9 million.

The auction was a huge success and a delightful evening. This spring we plan to take our grandchildren to Mount Vernon to see where a great man lived, and where Washy and Nellie played in their grandfather's gardens. And by George I now wear his family seal when I want to feel grand, and that pink-and-white tea set is comfortably at home with our daughter Beth in Vermont. ■



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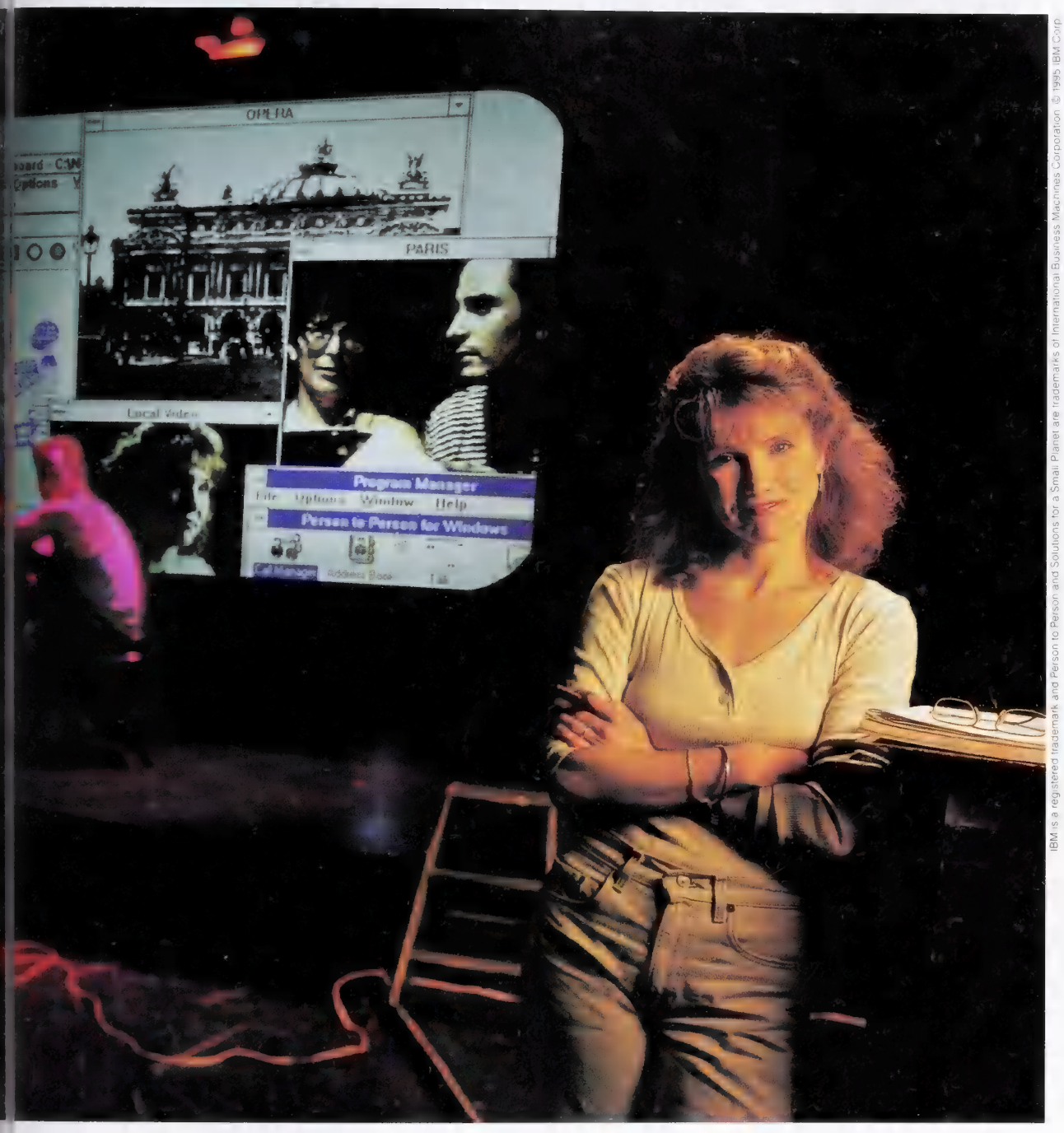
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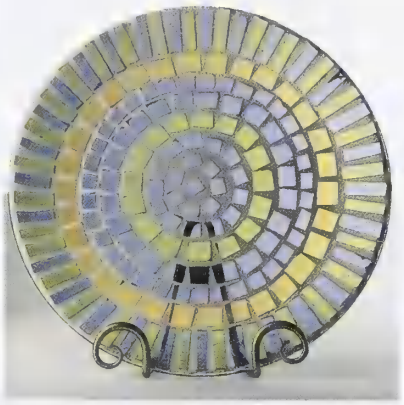
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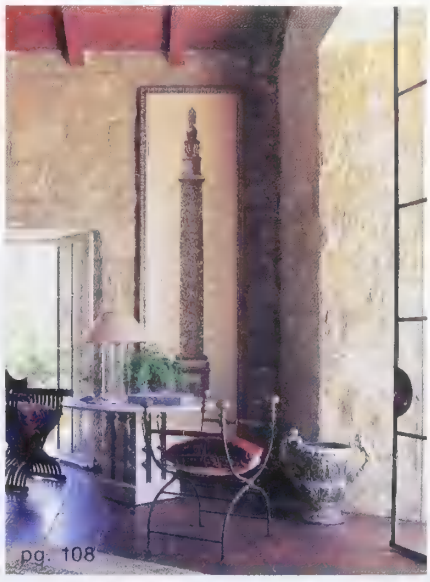
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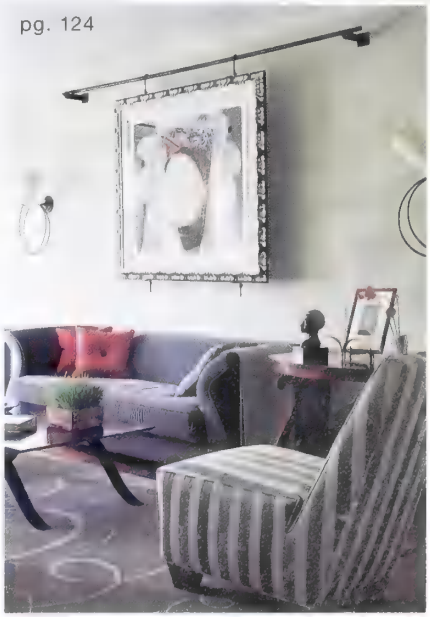
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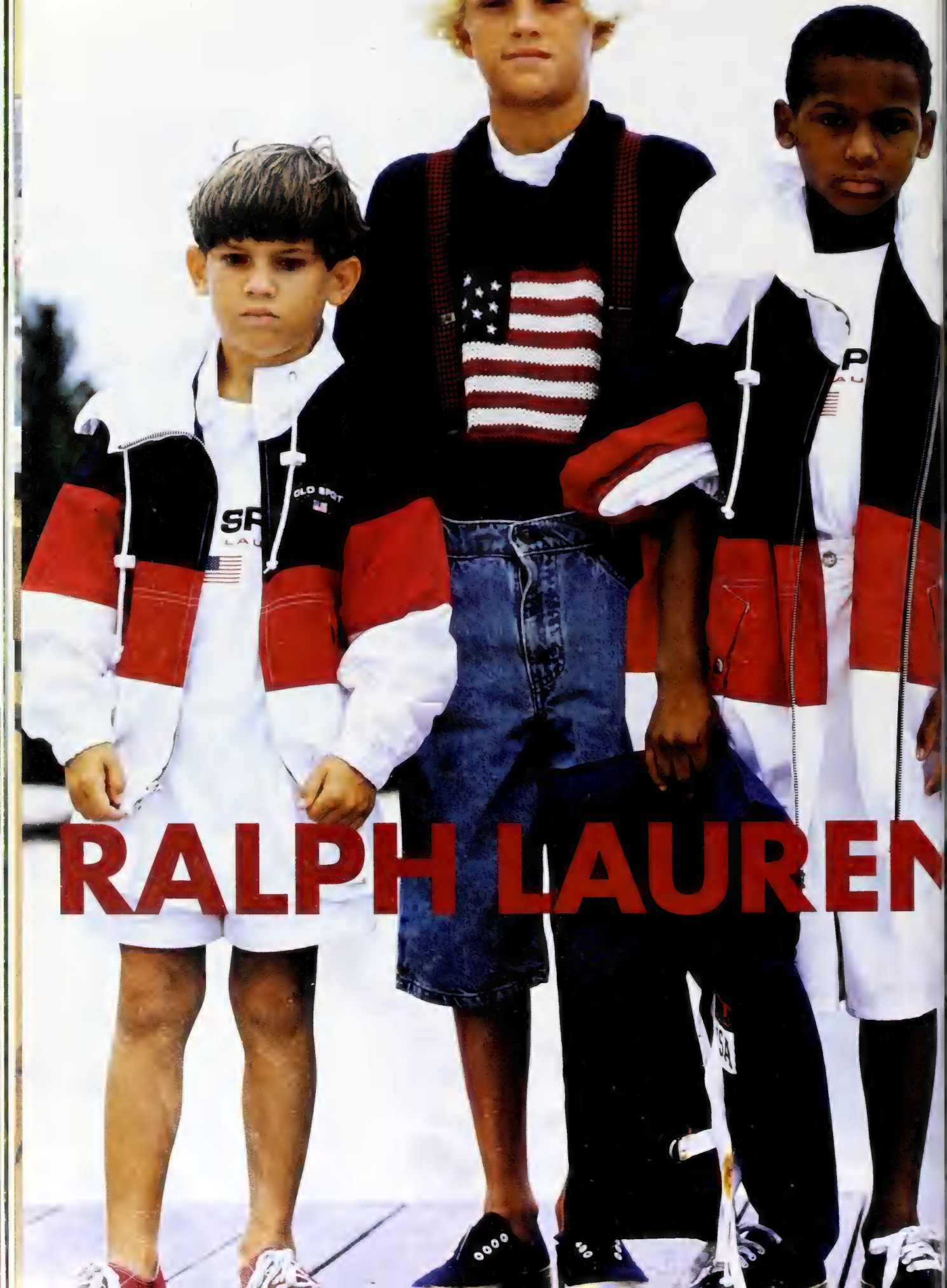
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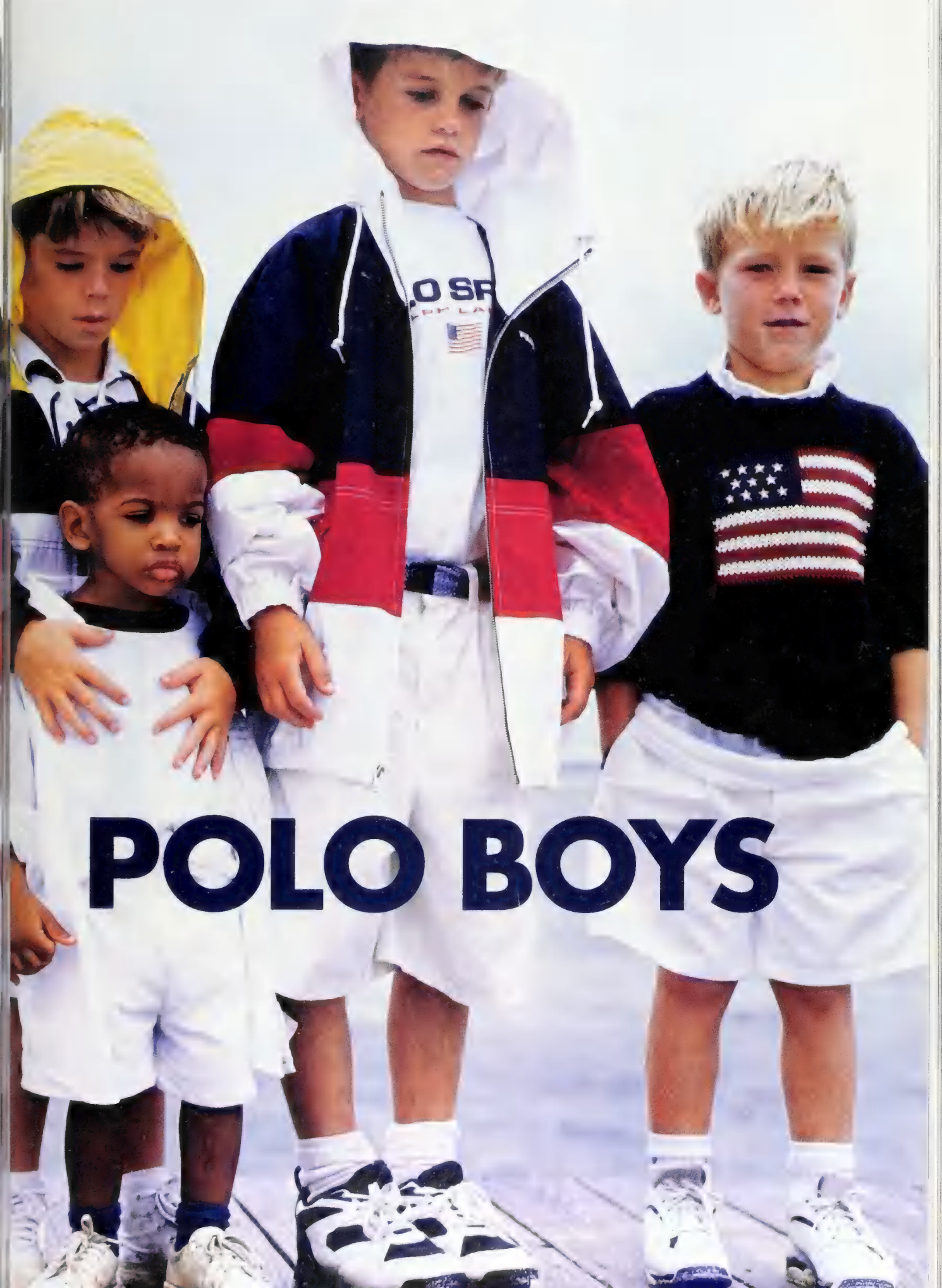
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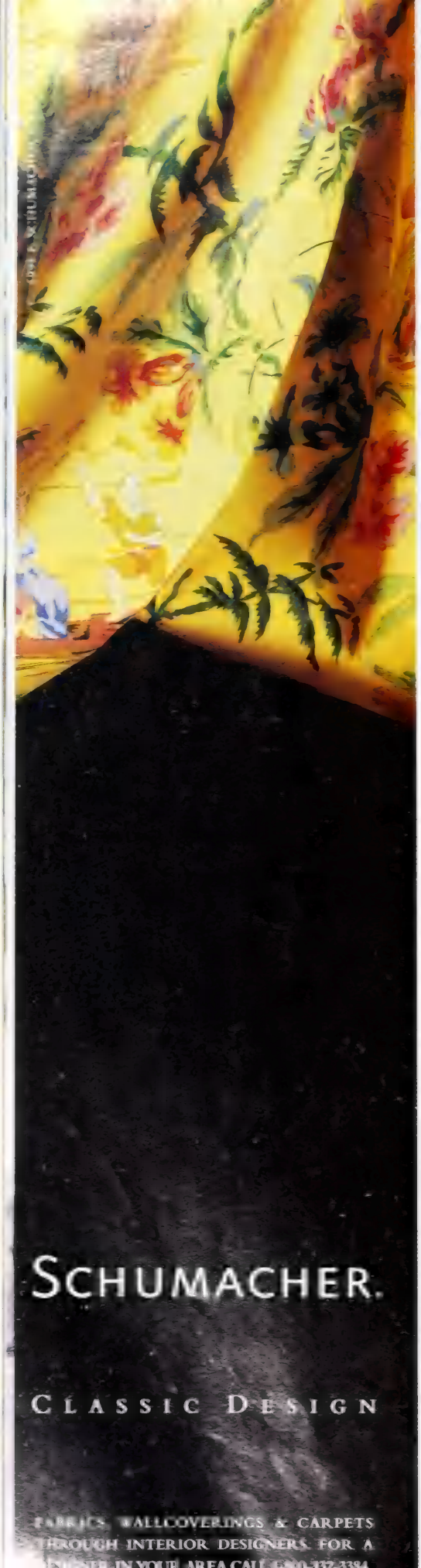


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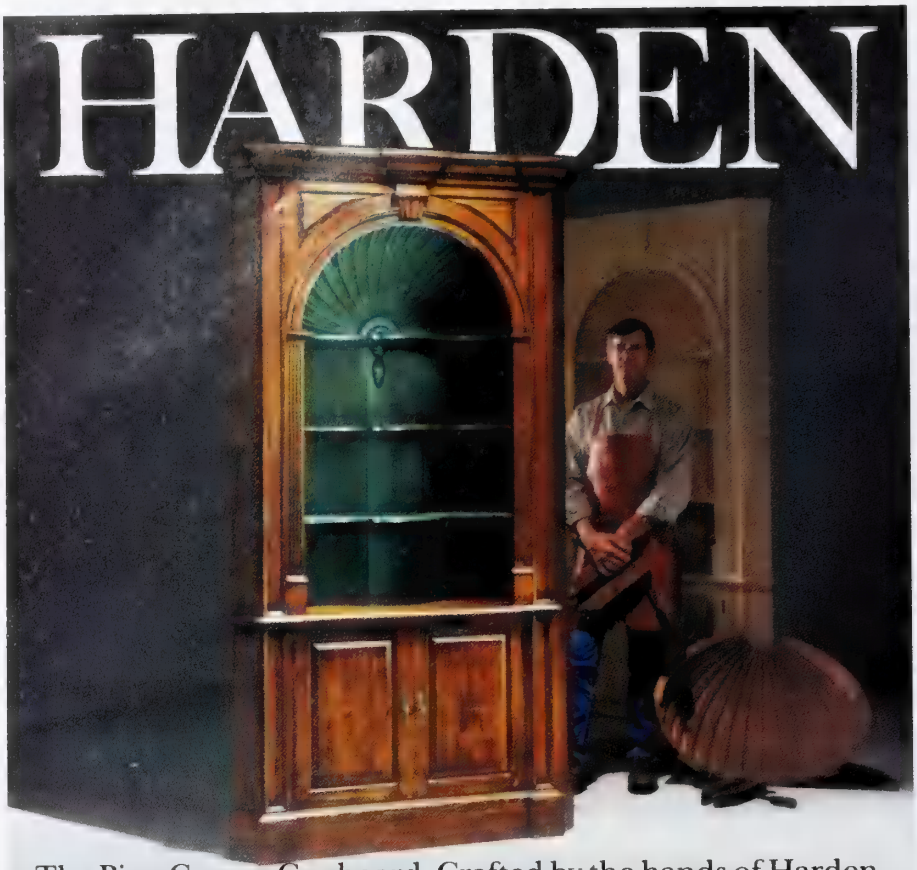




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The love nest

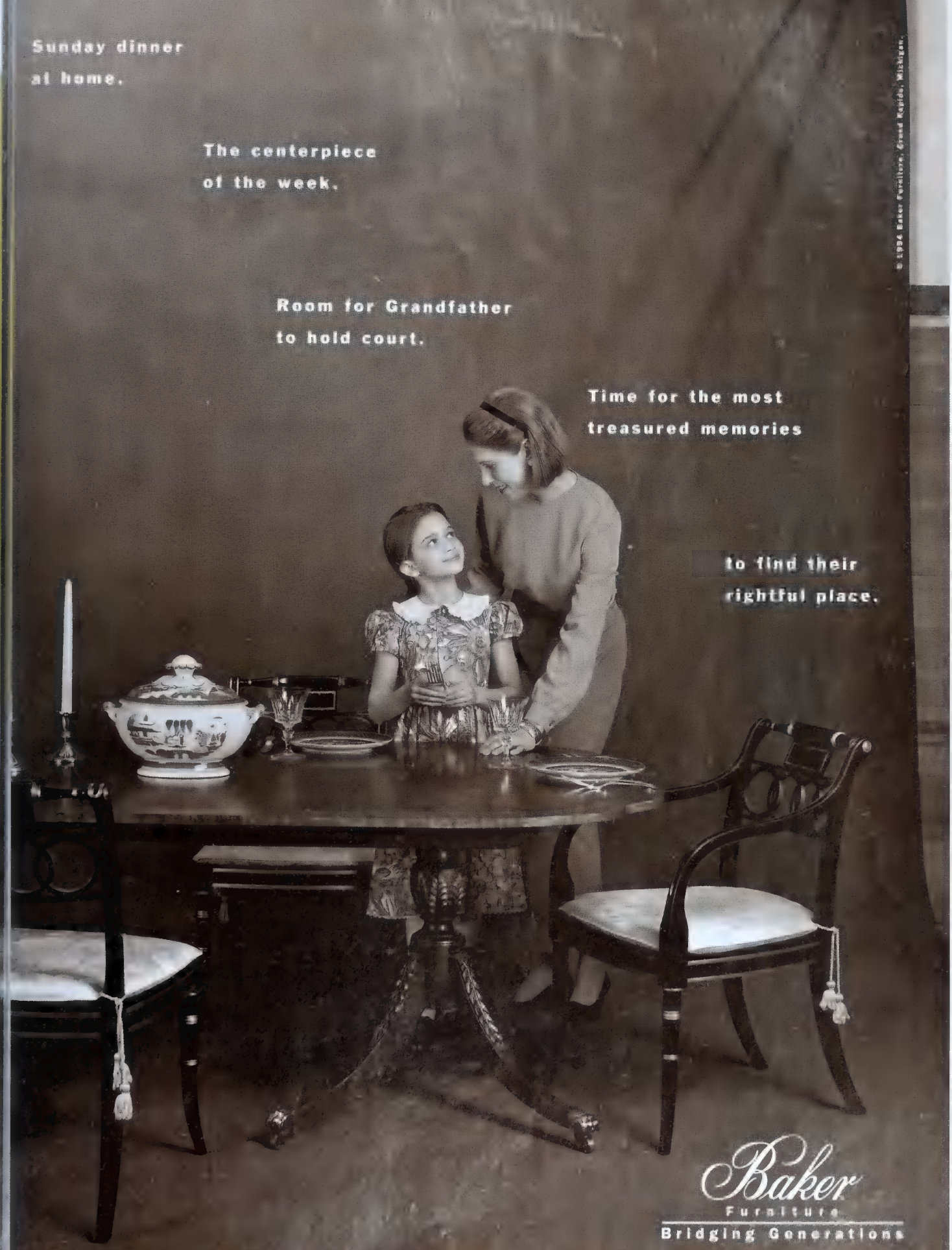
BY JEAN KINKEAD MARTINE

Anyone who has ever been involved in going from a large, unwieldy ménage to something more in keeping with a diminished household knows there is a surfeit of opinion on the subject and little consensus. Then, once the move is actually made, there is ongoing commentary. Last week I received a letter from a distant classmate who had caught up with our news through the grapevine. "I do hope, Jean," the letter concluded, "that you have made a wise move." Who knows? Who ever really knows?

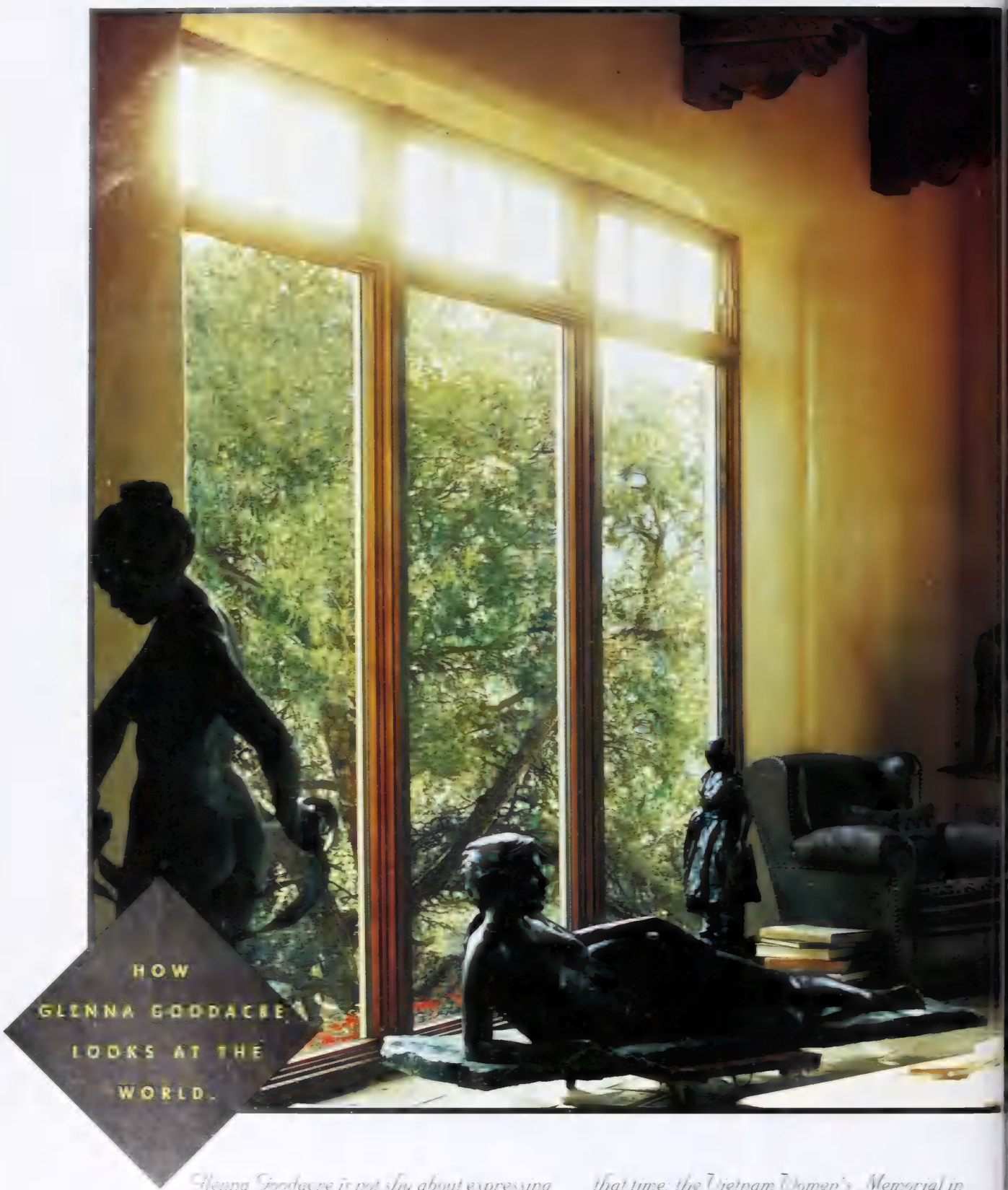
Layng and I had retired from our advertising business, long snugly housed on our vast second floor, and our great old house was sold. Gone the beautiful white rooms with windows looking out to deep lawns and those incredible tall trees. Gone the white-fenced back gardens and the little well house whose hidden spring had seen us through one long parched August. Th big, cool cellar, whose thick stone walls had absorbed th sounds of unnumbered nights of teenage band practice; th wide garage, home to doll carriages and bikes and later t motorcycles and open-jawed cars in various stages of intensiv care—all someone else's spaces now.

It had been a long good-bye. Beginning with Layng's almos offhand "Now that we're unemployed, we really should loo into less extravagant housing," it proceeded at a snail's pac until a letter from the tax assessor's office shocked us int action. Our taxes were about to go to the moon, leaving us n option but to move—and quickly. The foot-dragging was ove and we went instantly into fast-forward.

The task was Herculean—no other word comes close t doing it justice—beginning with the winnowing. Our five chil dren were in on that. A lot. >



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The cottage was irresistible. My brain busied itself with white paint and floor sanders as we walked through. "Considerable carpentry here," said the besotted mind, undaunted

"You certainly aren't giving away Person's crib! (Our first grandchild's pet name, short for Persona Grata, tended to surface at emotional moments.) Didn't you promise him you'd save it for *his* kids?"

Total recall was rampant. "But you actually said I could leave Aunt Eileen's furniture with you more or less forever!" "I distinctly remember that my football helmet was to be gold-plated as a fiftieth birthday present."

Winnow we did, nonetheless. We rented a Dumpster and got rid of decades of squirreling: kindergarten report cards, thousands of faded photographs I had inherited from my parents (who *were* all those people?), maybe two or three hundred broken things we never got around to fixing, boxes and boxes of letters too wonderful to throw away until we arrived at our everything-must-go mode. The Salvation Army and Goodwill relieved us of rugs and lamps, old dog bowls and leashes, ancient skis and sleds, playpens and crutches. No one wanted our elderly record albums, and I eventually gave them to a reluctant consignee over the protests of our youngest son, the family's self-appointed prophet, who foresaw their ever-increasing value. "Ma, they'll be a gold mine for you in a few years. They'll be worth a fortune, mark my words."

Somehow we thinned it all out. The house was down to its bare bones, relatively speaking. We had it painted and refurbished and it looked absolutely marvelous. We put it on the market and to our astonishment it was sold almost overnight.

The real good-bye came then, and it was gut-wrenching, to put it mildly. It wasn't just that fierce streak of possessiveness that rose up in me totally without warning: the sudden pain at the thought of someone else sleeping in our room, of other people finding all our secret places—the skylight in the attic that opened to the roof and gave us that spectacular view all the way to Long Island Sound, the cluster of bushes just big enough to hide two small chairs and us with our drinks at summer dusk. No, this was something else, something primal—a choking, sobbing, tear-drenched good-bye to all those babies, all that sweet closeness, all that fun.

By moving day the feelings had spent themselves, and as Our Van was taking things away to storage and Their Van was bringing things in, I felt light of head and heart. I felt footloose and emancipated and about 25 years old; something in me had shifted into another gear. It has been this way from that hour. Miraculously, for both of us the letting-go was swift and complete, accompanied by a huge surge of energy propelling us toward the new, the uncluttered, the small.

"Let's look in Old Greenwich," said Layng, as we settled into the no-man's-land of temporary digs. "Why not try for a glimpse of saltwater in our old age?" It was a long-ago dream of ours, so far back in my memory I had almost forgotten it. "Yes!" said I, picturing it already—spare, Shakerish, redolent of the Sound.

Mac, our real estate broker and old friend, told us firmly at the start of our search that we would have to go "way up-country" to find anything near the water in our price range, but of course we didn't *want* up-country. We wanted here, nourished by family ties, by people and places dearer to us than all the waters of the earth. We wanted what we wanted, we told Mac, practically stamping our septuagenarian feet.

Saintly Mac kept showing us pretty houses in pretty neighborhoods not too far from Greenwich Point, certain that one of these days we'd find a little landlocked treasure with at least a whiff of salt that appealed to us both. Weekend after weekend I kept combing the newspapers looking, ever looking, for something promising a glimpse of sea. It seemed a vain search as the weeks passed, akin to my adolescent quest for the dream job in the real-world help wanteds in *The New York Times*. Then one Sunday—one magical Indian summer Sunday—I chanced upon an ad!

It was a very low-key little ad tucked away in the Connecticut column of the real estate section, where hyperbole is the mother tongue, and it struck a wondrously peaceful note. "Small House on the Water" read the headline above a dim photo of a rather scruffy bit of lawn and an indistinct stretch of water. "Open House This Weekend." The description of the house was modest almost to the point of self-effacement, so the price at the very end was a shocker—much more than we had been advised to spend if we wanted a secure retirement.

It was absolutely insane for me to continue peering at the picture. Hadn't we been told by people whose counsel we respected that the quality of the remains of our day was contingent on the wise investment of the money we had made from the sale of our house? What in the world could I possibly be thinking of, eyes glued to the page and putting on my reading glasses to get a better look. "Small House on the Water" it still said, but this time the words sang like poetry, like something from Yeats, alive with misty images that resonated in my heart.

I was possessed. I dropped every plan I had for the day to get to this open house. I called our daughter Anne to see if she was up for an adventure, which she was, and scarcely an hour after I first spied the ad we were part of a sizable group walking past the balloons to sweet little Number 27.

It was more fisherman's cottage than Shaker, but totally irresistible. We entered a small foyer and squeezed past a monumental piece of furniture into a darkish living room dominated by a Franklin stove. My brain busied itself with buckets of white paint and floor sanders as we kept walking, through some odd sliding doors into the dining room. "Considerable carpentry here," said the besotted mind, undaunted.


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AT HOME
A & S BERGNER'S BLOOMINGDALE'S THE BON MARCHE BOSTON STORE BURDINES
ON PIRIE SCOTT GOLDSMITH'S JORDAN MARSH LAZARUS MACY'S RICH'S STERN'S STRAWBRIDGE & CLOTHIER

Ordinary things are no longer ordinary: A comfortable bed with clean sheets and soft night sounds all around. The morning coffee, black against the white cup, dark and hot

Then beyond the masses of boxes packed and ready for the movers, past the piles of books and magazines and through the glass doors—at the very same moment—Anne and I saw the picture in the ad, liberated from the newsprint fuzziness. There was the lawn, not scruffy at all, just a stretch of pale green September grass sloping down to the water, and the water itself, bright blue and studded with white sails. The whole scene was framed by a curve of windswept grasses, overhung with sunshine and gulls and smelling of salt.

Several young couples clustered around the host broker, asking questions about the heating system and the roof while their small children shrieked up the stairs to stake out their rooms. Other people wandered about, mired in concerns about the dark kitchen floor, the septic system, and the overbearing Franklin stove. A few meandered around outdoors, examining the condition of the deck and the brick barbecue. Anne and I walked down to the water's edge and sniffed the air. We looked back at the house in all its unpretentious adorableness, an ancient lilac bush bending close to what looked like an old potting shed, a clothesline bright with bathing suits in assorted sizes and colors, a ragged flower patch.

"This is our house." I'm not sure I really spoke the words or just felt them deep inside.

I heard Anne saying over and over, "I *love* this place. I *love* it."

"I can't believe it," I murmured in her ear. "We've been out of 460 less than a month and here I am just plain loony over this funny little house—a total stranger. It's almost indecent."

"It's the way it should be," Anne spoke softly, but with much conviction. "Four-sixty was a perfectly marvelous house, a glorious house. We adored it. But it was the whole family's house. This is a love nest, sweetie."

Within an hour we were back at the water's edge with Layng, having pulled him from the tennis on TV. "It smells like summer in Spring Lake," he said, squinting into the sun. Spring Lake: Layng's Narnia. The magical childhood place against which all subsequent places were to be measured. "I like the untamed look of it," he said. "I like the crooked little dock." That night he said, "I think we should buy it."

We called Mac and told him our story. He knew the property, of course, and it was plain that he thought, *Well, the marbles are finally gone.* "It's way out of our ballpark, kids," he reasoned gently. "What about the 'secure retirement' numbers? Weren't they pretty well carved in stone?" He said, "Maybe we'd better sleep on it." We did, and the next morning he made an offer for us. Within two months we had moved in, and now here we are, living happily ever after.

The painters have come and gone, with their thermoses and boom boxes, their off-key whistling and unfailing good humor. The dust from the masked floor-sanders has settled and been vacuumed away. Our world, quiet again after all the noise, glows with white walls and polished floors, with bowls o Queen Anne's lace from the backyard, with the comfortin familiarity of our belongings. We seem to be engaged in a lov affair of a most mysterious kind.

For me, it's not just loving the house itself, it's more lik falling in love with my life all over again. So much of the exces is gone from our surroundings that there seems to be time an inclination to savor. To browse through the days rather tha to hurtle. To gaze deeply. Now inexplicably there are tears o gratitude at the clear cry of a phoebe piercing the morning quiet, a sharp intake of breath at the way the light strikes th water at a certain moment.

Today we carried our lunch out to the little tree perched or the bank overlooking the water. Me with the bread and cheese tomatoes and basil from our garden, the plates; Layng with th pinot grigio and the olive oil. A tidy meal it was not, but lin gering there in the shade with a small breeze ruffling the wate around us, we knew the measure of our incredible good fortune

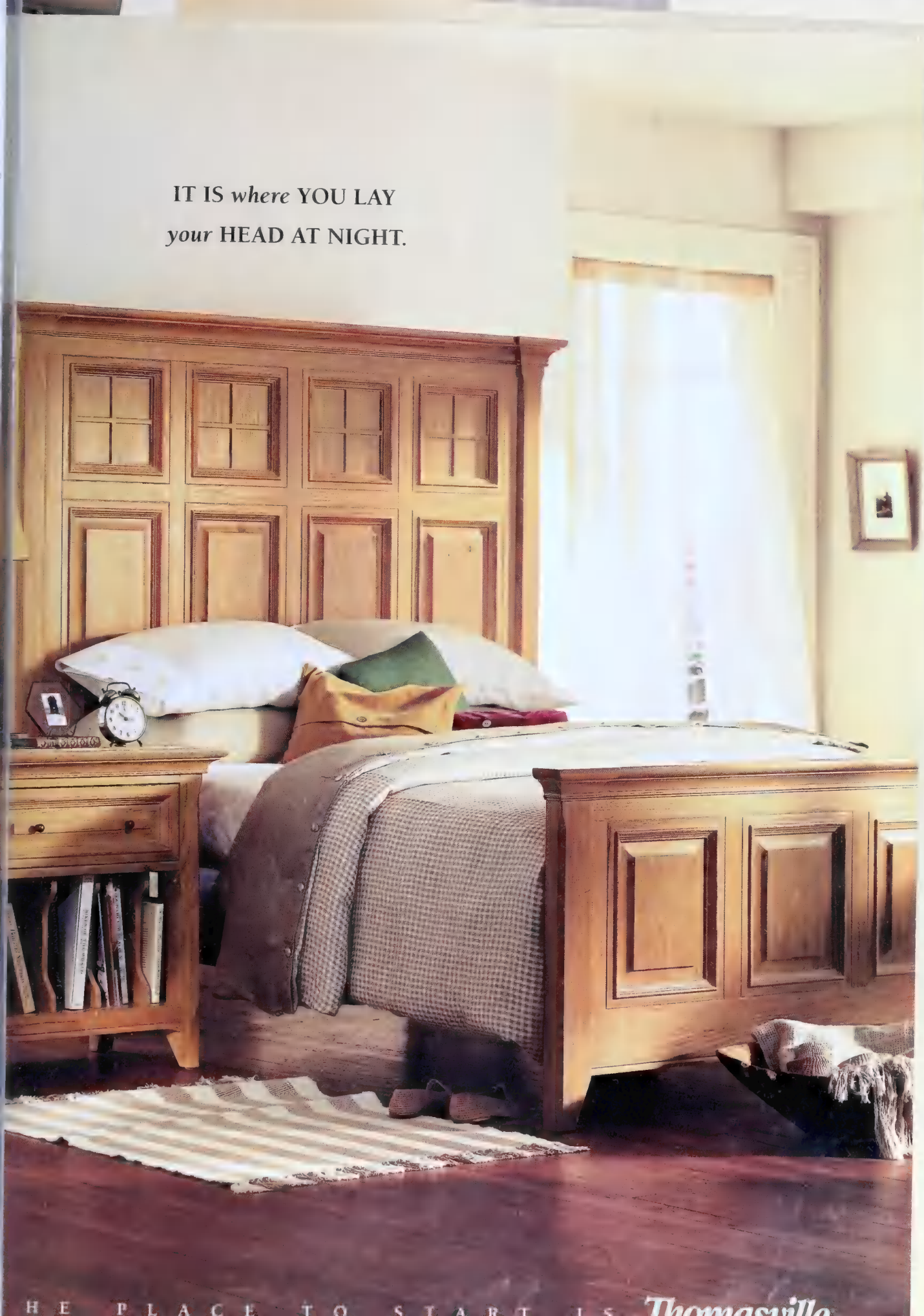
The mundane, I read once, *is the edge of glory*. I think I've known that for a long time in a cerebral way, but these days i is heartfelt. Ordinary things are no longer ordinary: A com fortable bed with clean sheets and soft night sounds and nigh smells all around. The morning coffee, black against the whit cup, dark and hot in my mouth. Village streets to walk along with kids on skateboards whizzing by, grinning their hellos o deep in their own dreams. And wonder of wonders, a friendly man to live with who knows me through and through and let me be the way I am with only an occasional protest.

Is it the newness of this house that is opening my heart t these blessings that have been mine for a long, long time? It' partly that, of course; partly a recent birthday that took m quite by surprise; partly some sort of alchemy I don't pretend t understand. Our deepest feelings seem to resist the intrusion o the prying mind. All I really know is that suddenly all is gold

Of course it puts into question the whole notion of wha constitutes "a wise move." If either one of us were to have bad fall or begin to ail, would we rue this choice? I can't b sure, but I honestly don't think so. It feels as if in choosing thi small sanctuary with its slanting floors and offbeat charms w have committed ourselves to love in some profound way, an maybe in our brief, amazing sojourn on this earth that is th best any of us can ever do. ■

In the fifties and sixties Jean Kinkead Martine published short stories (under her maiden name) in all the leading women's magazines, including Good Housekeeping, Redbook, *and* Ladies' Home Journal. *In the seventies and thereafter she wrote copy for the small advertising agency she and her husband ran.*

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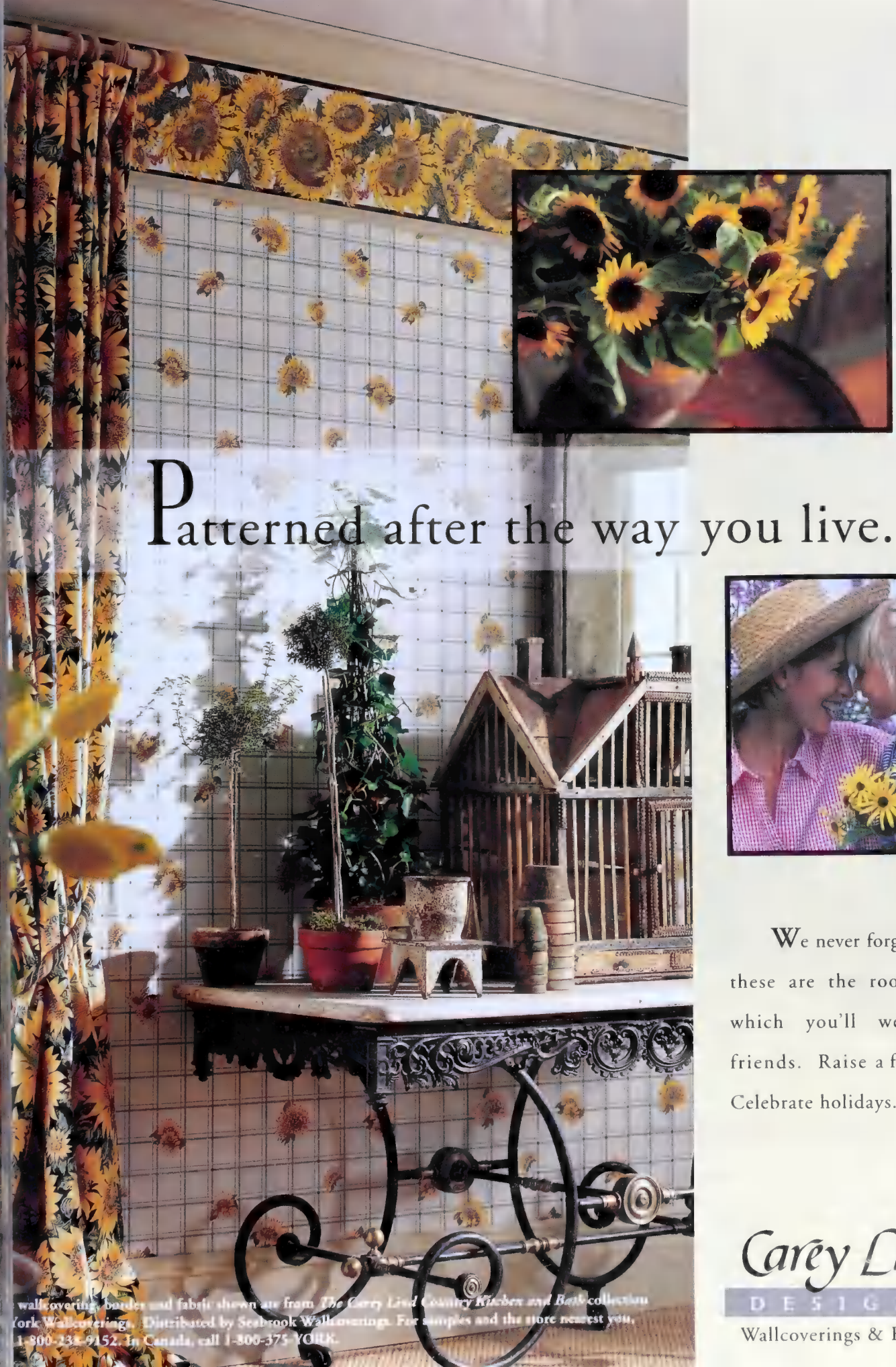
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EDITOR: SARAH SHAW



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On a roll: IKEA's coffee table in crayon-box brights, $129. East Coast: 412-747-0440; West Coast: 818-912-1119.

Flemish *mobilier de charme*—humble 18th- and 19th-century furniture (chest, below)—is being restored and imported by Argo. Through designers; call: 415-431-1465.

WestWeek, the Pacific Design Center's annual trade market and design conference in Los Angeles, celebrates its 20th anniversary March 14 to 17. Tours, exhibits, courses and conferences spotlighting western style are open to design professionals. At the gala awards ceremony March 15, Lincoln Continental will sponsor a party to honor twenty luminaries with "Stars of Design" plaques. For information: 310-657-0800, ext. 34.



Little patchwork pillows are hand-printed with photographic images, $88, $100. From Faune Yerby: 212-228-0997.





"Made in America" surveys ten centuries of art (Paul Revere teapot, above). Minneapolis Institute of Arts through April 30, then St. Louis, Toledo, Kansas City, Pittsburgh.

Coinciding with the New York Flower Show (March 2 to 5), contemporary botanical watercolors are on view March 1 to 18 at Nicholas Davies in New York City: 212-243-6840.



IN THE AIR

Overscale furniture is coming on strong—chunky coffee tables and sofas up to 110 inches long, for example. . . . Heraldic motifs such as crowns, insignias, and fleurs-de-lis are giving fabrics the royal treatment.

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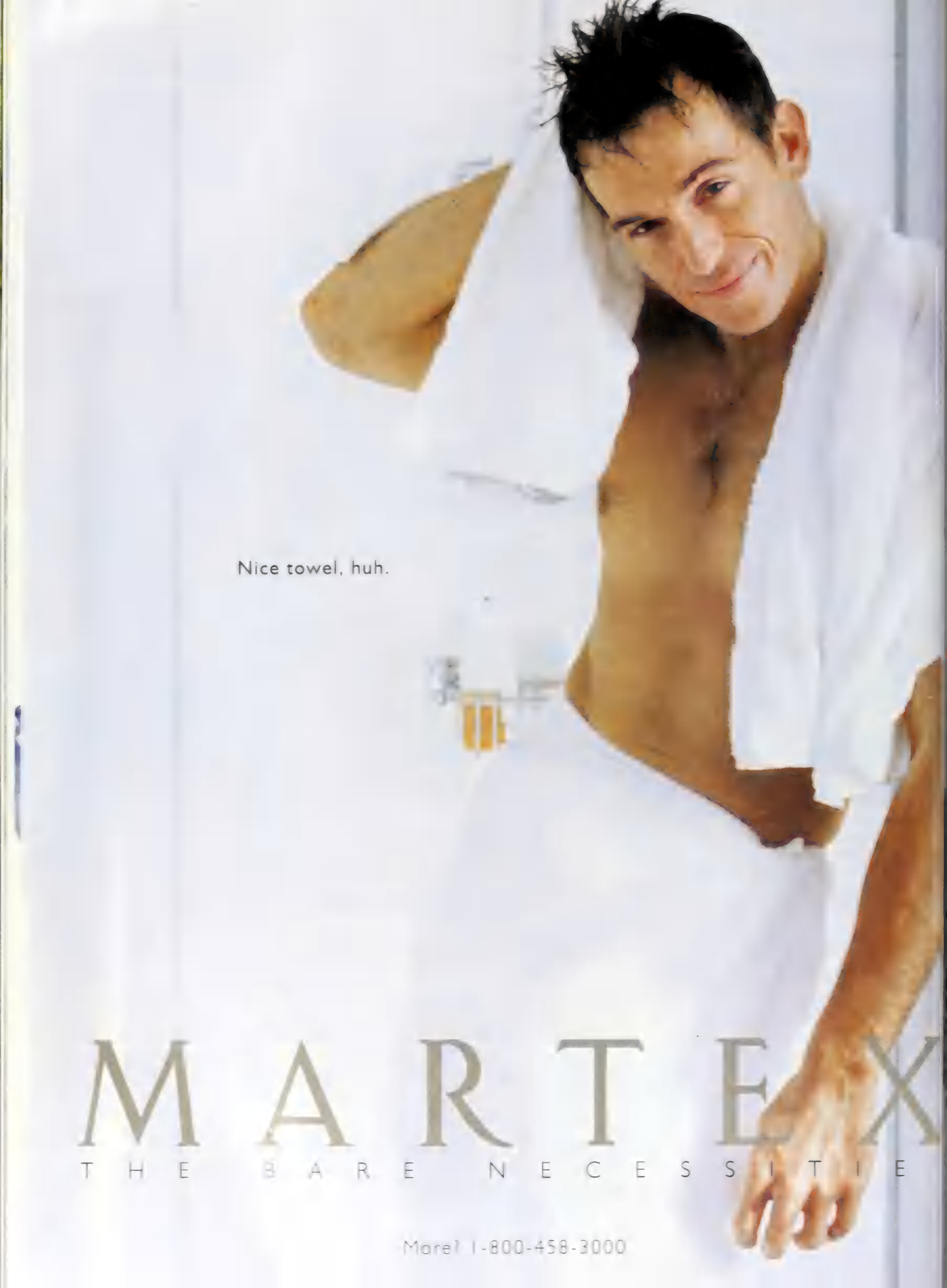


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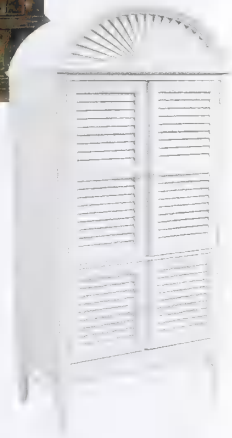
When it comes to a place for the TV, all you really need is a shelf. Beyond that is a world of styles to choose from



Indonesian teak cabinet in Dutch colonial style offers a snug spot for a small TV or stereo, $2,500. From Bauer International: 803-884-4007.



A maple armoire's subtly curved shape was inspired by Shinto shrines in Japan. TV swivel turns left and right; three drawers hold videotapes, $2,400. From Timeless Design. For stores: 206-621-0772.





A pine cabinet with diamond motif over raffia-covered door panels can conceal any number of things. Doors open all the way to lay flat on the sides, $3,697. From Milling Road: 910-885-1800.

Your TV won't make waves at the beach house if it's tucked in this white painted wardrobe designed by John DeCristofaro, $2,067. From Lexington Furniture: 800-544-4694.

Pick your paint and pattern for the doors of this maple and cherry Telly Case (shown, a scribble pattern). Designed with pocket doors, pull-out TV shelf, VCR shelf, and drawer for videotapes, $2,625. From Maine Cottage: 207-846-1430.





A Biedermeier-inspired pearwood piece stands on tapered legs. Designed by architect Richard Bloch for a Japanese hotel, the cabinet features a pull-out TV shelf and pocket doors, $6,410. From Casa Nova: 212-213-2727.

Set on casters, this maple cabinet from Ethan Allen's Radius Collection offers flexibility for your furniture scheme. Adjust the drawer organizers to store audio or video tapes or CDs, $1,899. Call: 800-228-9229.

For more details, see Reader Information





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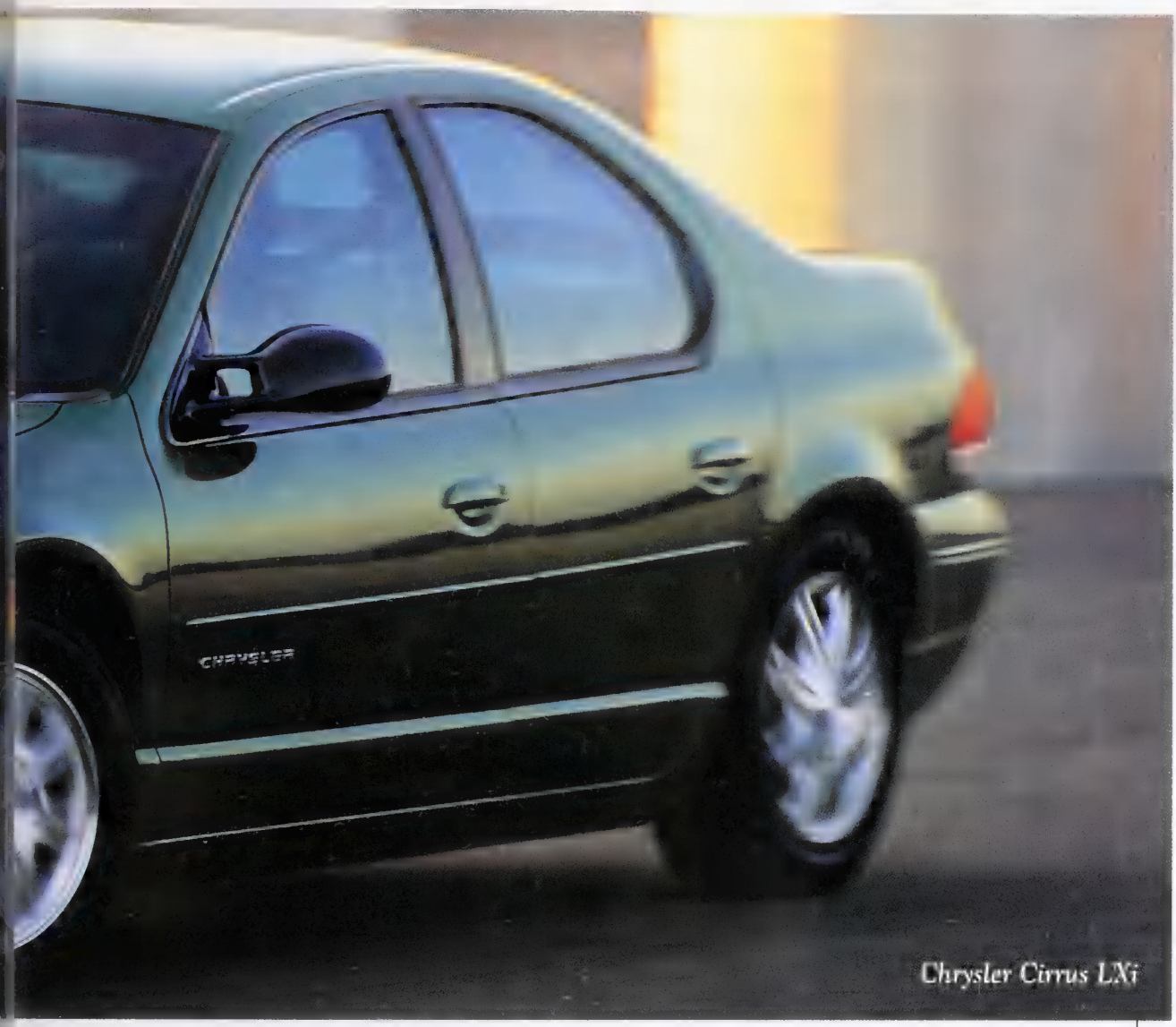
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Coco Chanel would approve of Brunschwig & Fils' quilted fabric with a silvery sheen (shown on pillows). Through decorators; call: 212-838-7878.



Greek is chic when Klismos chairs of aluminum are painted in a distressed pewter finish, $1,730 each. From Niermann Weeks: 410-923-0123.



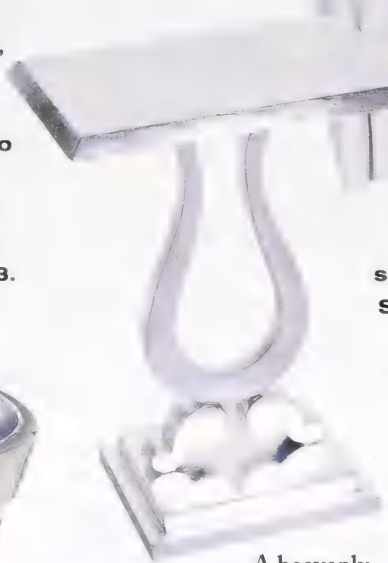
Carl Martinez's industrial-strength Simple chair is made of hand-forged steel, $650. Call: 212-925-4721.



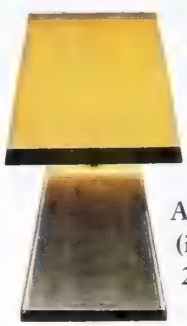
This sofa a classic John Saladino design becomes new when upholstered ir silvery leather, $14,152 as shown. From Saladino Furniture Inc.: 212-838-0500

They'll never replace terra-cotta, but a few of these aluminum pots would add a shine to a dressed-up dinner table: four-inch, $74; six-inch, $90; eight-inch, $113. Call Turner Martin: 415-324-8700.





A heavenly silver-leaf steel side table has a lyre-shaped base, $1,125. At Lyle & Umbach: 212-343-1906.



Proving that silver is right in fashion, Geoffrey Beene designed a silver-leaf lamp for Arkitektura, $580 (includes shade). Call 212-334-5570.

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Philadelphia shows the way



Every flower show in the country measures itself against the Pennsylvania extravaganza. Meet the woman who made it such a success



BY WILLIAM BRYANT LOGAN

In the living room of Fred and Ernesta Ballard's house near Philadelphia hangs a painting of Mrs. Ballard's parents by her great-aunt, Cecilia Beaux. Although Beaux frequently painted family members and friends, she became famous as a portrait painter around the turn of the century through commissions from such public figures as Theodore Roosevelt and Georges Clemenceau. Her work was often favorably compared with that of John Singer Sargent.

Like her illustrious kinswoman, Ernesta Ballard has insisted upon a public role, boldly going where few women had gone before. In 1963 she became director of the venerable Pennsylvania Horticultural Society, the oldest such institution in the country. In its almost one and a half centuries of existence it had never had a woman at the helm.

As director of the society, Ballard's most important job was managing the Philadelphia Flower Show. During her tenure, 1963 to 1981, Ballard transformed the show into the nation's leading flower and garden exhibition, increasing its budget from $25,000 to $731,000, and marshaling one thousand volunteers each year.





Ernesta (ABOVE) and Fred Ballard raise potted plants that have won prizes at the Philadelphia Flower Show. CLOCKWISE FROM TOP LEFT: Gazebo where the Ballards' plants spend the summer. The orangerie, winter home of delicate plants. Fred Ballard's bonsai.

What makes this story all the more interesting is that Ballard did not begin her career in horticulture until she was 31. "I had to do *something* outside of the house," she says, talking about the four children she had before she was 28. "She wanted to operate in the world of business and commerce," remembers Fred Ballard, "but she had young children at home. >

FLORE

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"Building the show is more fun than seeing it open. I love to watch a thousand people making something beautiful"

A neighbor who worked as a professional garden consultant advised her to go into horticulture 'because you can set your own hours and the business tends to wind down in summer.'" Ballard laughs at this notion now, saying, "The garden business never winds down!" But in 1952 she enrolled in the Pennsylvania School of Horticulture for Women.

Shortly after earning her degree, Ballard found herself in possession of one of the old Andorra Nursery greenhouses, bought by her father when the property was abandoned. The greenhouse was conveniently next door to her own home in Chestnut Hill, so she decided to go into the houseplant business. In 1955 houseplants were relatively unheard of in this country. "Spathiphyllums, hanging baskets, foliage plants—you couldn't find any of them," Ballard says.

Word of her expertise spread quickly through the gardening world, and a year after Ballard opened her business she received a desperate call from the organizers of the Philadelphia Flower Show. An exhibitor had suddenly backed out, leaving a 400-square-foot gap in the extravagant indoor landscape. Could she, would she, create a display using her houseplants? She did, and won the Bulkley Medal of the Garden Clubs of America, one of the show's most prestigious awards.

On the strength of her prize and her thriving business, Ballard wrote *Garden In Your House* in 1958. One of the first major books on houseplants to reach the American market, it went through eight printings and was, like Ballard herself, straightforward, energetic, and accurate. She drew on her own experience of growing more than 300 different kinds of exotic plants, some of them still flourishing today in Chestnut Hill. Anyone wandering through Fred and Ernesta Ballard's house, from the glass-walled entry hall out to the back terrace, must pause often to admire extraordinary specimen plants: a 100-year-old potted lemon that Ballard inherited from her grandmother; an orange tree that she started during the 1950s; a gnarled architectural dwarf pomegranate. Beneath the pergola is a collection of extraordinary bonsai and miniature rock gardens, created by Fred. The Ballards practice the most admirable kind of specimen gardening, where each plant is so expertly trimmed and pruned, so carefully set off by a beautiful pot that every one can be enjoyed as though it were a garden unto itself.

By 1963, however, Ballard was not content with running a greenhouse. "I just didn't like selling things," she says, so when the Pennsylvania Horticultural Society advertised for a professional director, she applied for the job.

In 1963 it was as strange to hire a woman to be head of a horticultural society as it was to grow a 6-foot podocarpus in the living room, as Ballard did. Indeed, the brief for the PHS search committee specified that it should look "preferably for a man." The committee was willing to consider Ballard, however, because she had already shown her organizational talents at the flower show. Several years before, she had instituted special competitions called "horticultural classes." These "classes," with categories for everything from citrus trees to topiaries to bulbs, allowed amateurs to shine alongside the nurserymen, landscape designers, and garden clubs who engineered astonishing theatrical displays. "I especially loved the topiaries," say Ballard. "One year there was an extraordinary sea lion made o variegated ivy. The next year there was a dog. And these topiaries were made by ordinary people—not professionals."

Almost immediately after becoming director, Ballard wa informed that the building used for the flower show was abou to be torn down. Although the society had plans to build it own horticultural hall, it would not be complete for at leas three years. "I thought of all those thousands of people in th garden clubs and of their beautiful entries at 1000 square feet o more," Ballard says. "I knew that if we stopped for several year we would never get that sort of thing back again. You jus wouldn't be able to build the energy." Taking control of th flower show from the independent nonprofit group that ha been running it for the society, Ballard and her band of vol unteers rented the basement of a city armory and set to work

One of the oldest shows of its kind in the world, th Philadelphia exhibition had run continuously since 1829 Never a simple display of flowers, it had had, from the begin ning, splendid arrays of plants, both native and exotic, an elaborate landscapes installed indoors. A writer described th exhibition in 1841: "The visitor upon entering the Hall wa struck with the grand and picturesque display that presente itself to his view, in the towering and in the more humbl exotic and indigenous products intermingled at various point with those extensive floral designs of arches, grottos, temples pyramids, vases and festoons."

The first year Ballard and her volunteers ran the show the just broke even, but visitors complained that the show was to small. "Everyone who came seemed disappointed," recalls Bal lard, so each year after that she made it bigger and bette increasing the number of horticultural classes and institutin the practice of subsidizing large exhibitors—nurserymen wh force thousands of plants each winter, timing them to bloom i early March—so they would spare no expense to make th finest indoor landscapes. The practice of subsidies, paid for b gate receipts and rent from sales booths, continues to this da and is a major reason for the show's unparalleled exhibits.

"Building the show is even more fun than seeing it open, says Ernesta Ballard. "I love to watch the energy of a thousan people making something beautiful." Among her all-tim favorite displays was one that involved two immense beech tree held upright by invisible wires attached to the ceiling. Aroun them thousands of daffodils bloomed and beyond flowed stream in a green meadow. All of this *inside* the hall!

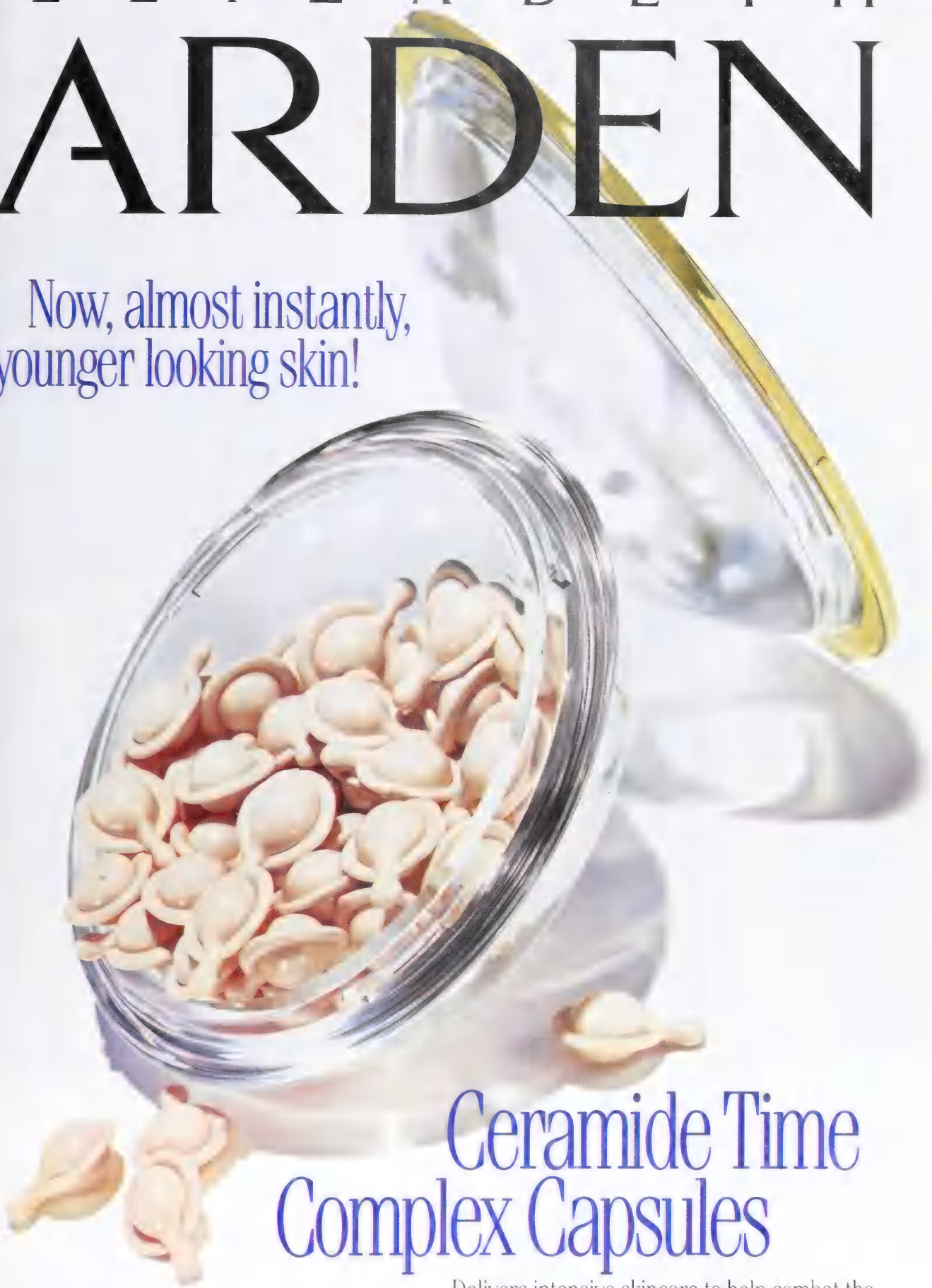
When Ballard retired, after eighteen years as director of th society, not only had she made the Philadelphia Flower Sho the most successful and influential in the country, she ha also started a major inner-city gardening project calle Philadelphia Green, which now employs 40 gardener/adviser

If you ask Ballard why her initiatives have been so successfu she will point to the climate and tell you how gardens hav always thrived in this area. (She is *(Continued on page 166*

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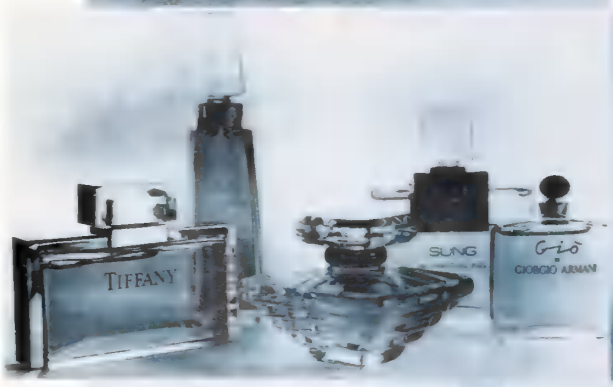
Scents stir memories, and their containers reveal the styles and passions of a bygone era—one reason they are now valued collectibles





BY JILL KIRCHNER

As a young child you may have watched, transfixed, you mother's mysterious ritual of dabbing her throat and wrists with Chanel No. or spritzing a cloud of L'Air du Temps around her as she prepared to go out f the evening. That same sense of wonder and fantasy often sparks the impul to collect the bottles that held those alluring scents. "The romance, the glam our, the way just looking at a bottle takes you back to the time when it w made," inspires Ken Leach, co-owner Gallery 47 in New York, the only galle in the world to specialize exclusively perfume bottles.

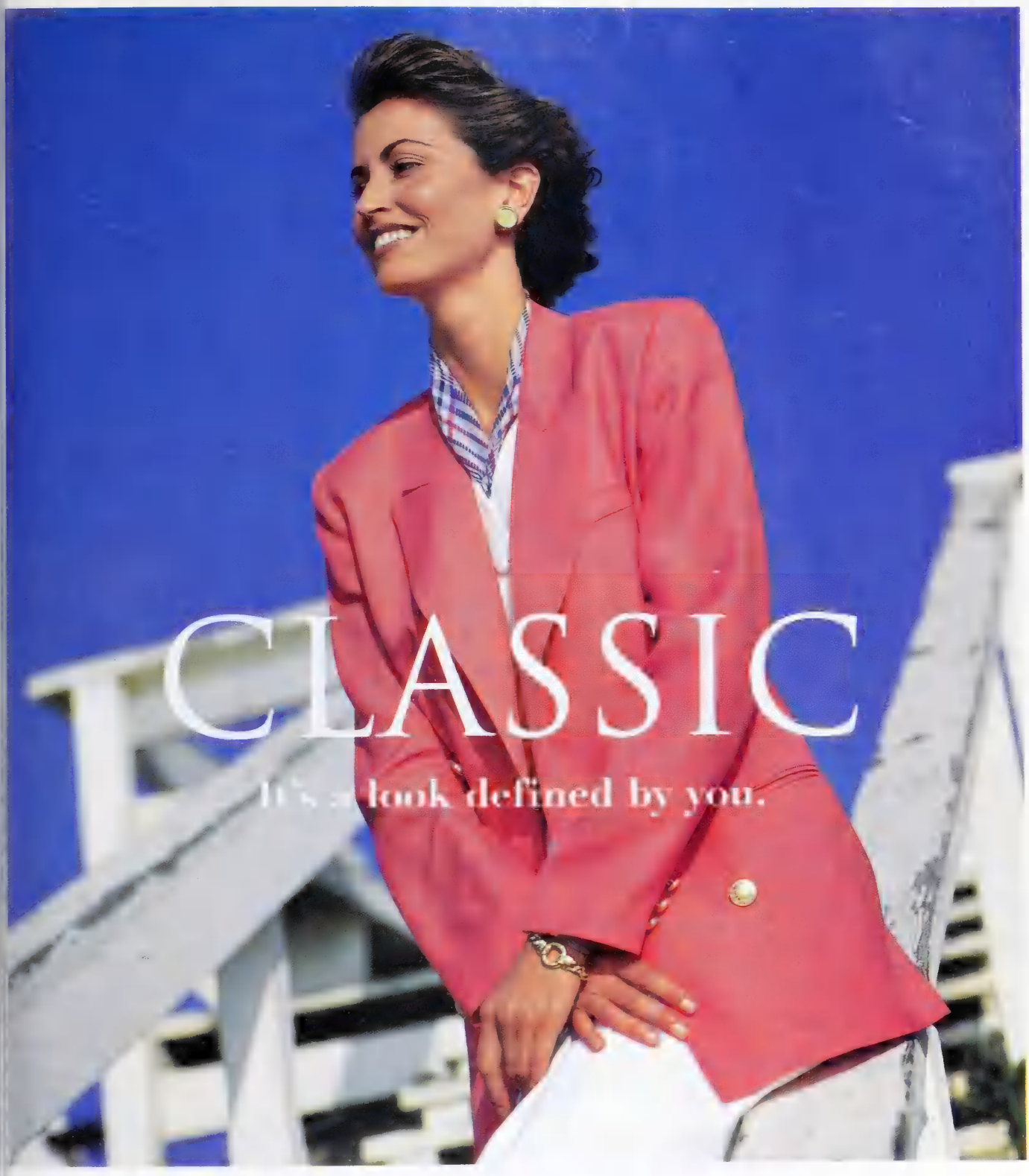




The flacons are not just the embod ment of a personal fantasy, but a kind cultural time capsule, reflecting the fash ions and passions of their era. "In th teens and twenties there were Russia and Oriental influences in perfumes trig gered by the popularity of the Balle Russes and a fascination with th Far East," explains Leach. "There was also a huge Egyptia revival with the discovery of King Tut's tomb." In addition,



Sought-after bottles. FROM THE TOP, LEFT TO RIGHT: Liz Claiborne's Realities in two sizes flanking Estée Lauder's SpellBound and Claiborne's Vivid. Volupté by Oscar de la Renta, Nina Ricci's L'Air du Temps, Chloe Narcisse, with Bijan's DNA in back. Tiffany's self-named Tiffany, Marilyn Miglin's Pheromone, Trésor by Lancôme, Sung by Alfred Sung, Giorgio Armani's Giò. Elizabeth Taylor's Diamonds and Rubies, Lalique by Lalique, Ral Lauren's Safari. Escape by Calvin Klein, 360° by Perry Ellis, Bob Mackie's Mackie, Wings by Giorgio Beverly Hills.



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"While many perfume bottles are considered collectibles, Lalique's are considered art," says a specialist

early-20th-century styles such as Art Nouveau and Art Deco are reflected in perfume bottle design. Recognizing the evocative powers of perfume, couturiers starting with Paul Poiret and Coco Chanel created fragrances to fit their fashions.

Decorative scent bottles and flasks have existed since before the ancient Egyptians, but the first commercial bottles (the term used to describe fragrance bottles designed to contain a particular fragrance) didn't come into being until around 1907, when entrepreneurial *parfumeur* François Coty commissioned designer René Lalique to create labels and bottles for him. Before that time, fragrances were sold at the chemist's in plain pharmaceutical bottles or drammed into customer's own atomizers or flasks. These commercial perfume bottles—from Lalique's many designs for Coty, D'Orsay, and others to those available at department store counters today—have gained increasing attention as collectibles in recent years.

René Lalique's ingeniously designed bottles are among the most prized. "While many perfume bottles are considered collectibles, Lalique's are considered art," says Usha Subramaniam, specialist in 20th-century decorative arts at Christie's. "Lalique bottles are the best known and bring the highest prices at auction—sometimes in the tens of thousands." Rarity determines value, says Subramaniam. The most valuable of Lalique's bottles have "tiara toppers"—delicate glass wreaths.

Last summer, Christie's auction house hosted an exhibition of David and Lynn Weinstein's extraordinary collection of Lalique perfume bottles. Their holdings of over 300 bottles include Lalique's first experiment in glass, a magnificent *cire perdue* (lost wax) flacon with fish forms that he made over his own stove, nearly burning down his studio in the process. In their book *Lalique Perfume Bottles,* two other important Lalique collectors, Mary Lou and Glenn Utt, estimate that the prices for the better prewar Lalique bottles rose more than tenfold during the 1980s. Baccarat bottles are also avidly sought after.

Ten years ago, "no one was really interested in perfume bottles, so you could get them very reasonably," says Texas collector Helen Farnsworth, who started with one bottle she inherited and now has more than 3,500. "Now that they're a hot collectible they've gotten more expensive."

Nevertheless, many commercial perfume bottles, including some Lalique and Baccarat ones, are valued from below $100 to $200. "Perfume bottles let you hold onto something of the past without having to invest in an expensive antique," says New York perfume bottle designer Marc Rosen. "They're decorative but they also have historical interest."

Perfume bottles can be found at antiques stores and flea markets. While there is still a chance of making a great discovery at a garage sale, don't count on it, says Leach.

Collectors often specialize, focusing on a particular fashion designer such as Hattie Carnegie or Schiaparelli, or a certain color bottle, like blue or black. Figural bottles in the shape of a woman or even an insect (a favorite Lalique motif) are very popular. Like many collectors, Helen Farnsworth specializes in French bottles from the 1920s—"the golden age of perfume." She says, "There was such exquisite handwork done then—tassels, patinated surfaces to bring out the design, hand-ground stoppers, polished seams. You would open a beautiful box and find the bottle nestled in silk rose petals or glass beads."

Novelty figural bottles are also popular among collectors—bottles made in the shape of slippers, candles, pipes. "There's perfume called Forever Yours with a pair of metal hands holding a heart-shaped bottle under a glass dome. It was just novelty that cost one dollar when it was new, but it's perfectly charming and nearly everyone has one in their collection," says Ken Leach. "Now it is worth about two hundred dollars."

Not all valuable bottles are old: Distinctive design or a limited run can make modern-day perfume bottles desired as collectibles as well. The Sculptura line of plastic and glass bottles designed by Jovan in 1981 is a hot collectible; short-lived celebrity fragrances like Misha or Herb Alpert's scent may be future must-haves. Some collectors like to acquire the bottles that have won the FiFi, the award the Fragrance Foundation bestows each year for the best fragrances. (Past winners include Volupté by Oscar de la Renta; Escape by Calvin Klein; Elizabeth Taylor's White Diamonds; and Safari by Ralph Lauren.)

"People initially buy a fragrance because they're attracted to the bottle," says Marc Rosen, who has won FiFis for two bottles: KL for Karl Lagerfeld and Elizabeth Arden's Red Door. "Clearly, they have to like the scent, but they respond to the bottle because it makes a statement about their taste." ■

Jill Kirchner frequently writes about design.

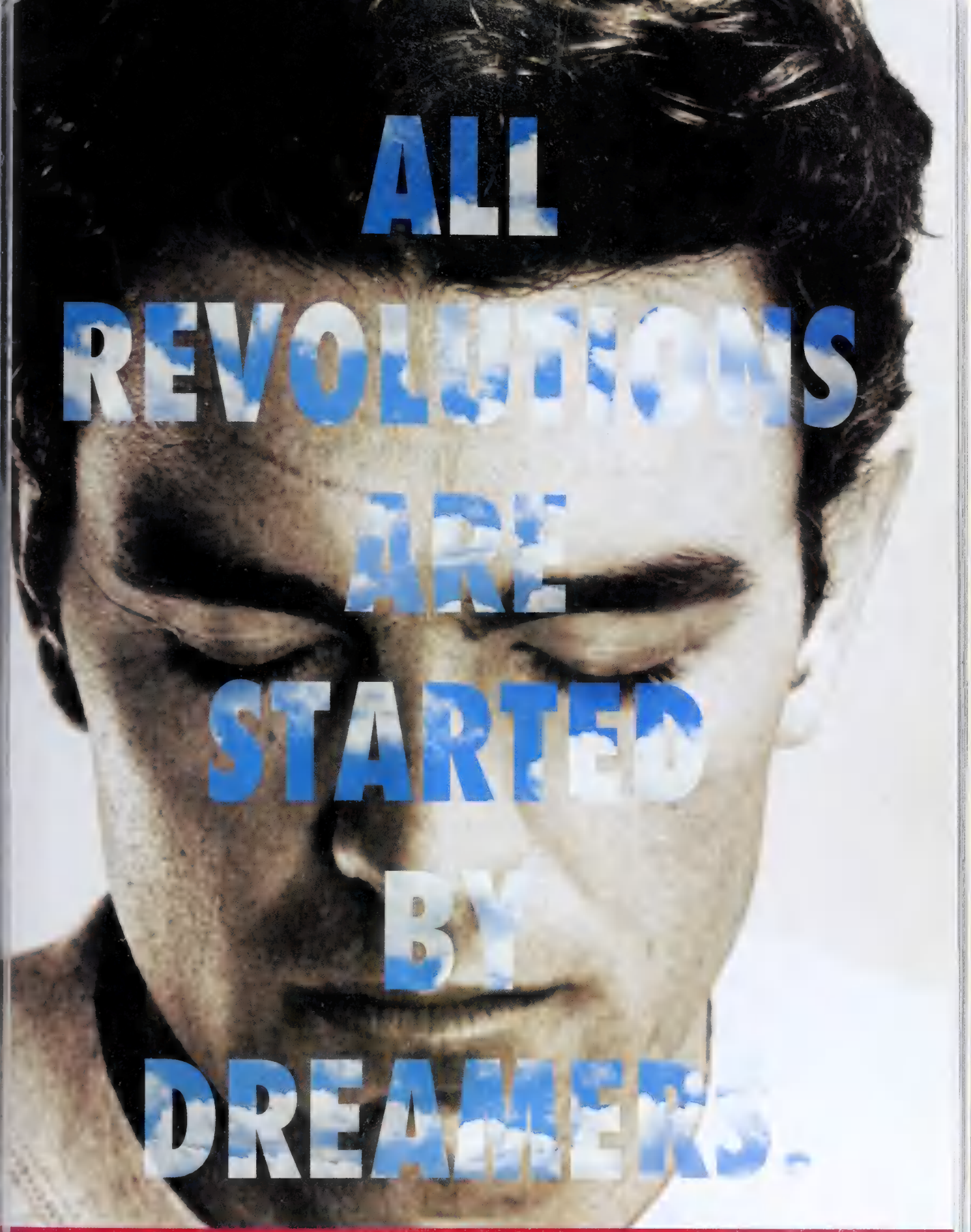
DO'S AND DON'TS OF COLLECTING

- Condition greatly affects value: Examine a bottle closely under good light before purchasing it. Beware of stoppers that don't fit or conform to the bottle properly or bottles that have been cut or ground down to conceal flaws.
- Save all the packaging that came with bottle—it can double its value. Bottles can be worth more if they still have the original perfume inside them.
- If old perfume residue has discolored the bottle, try removing it carefully with nail polish remover, denture cleanser, or denatured alcohol, suggest Mary Lou and Glenn Utt.
- Buy from reputable dealers.

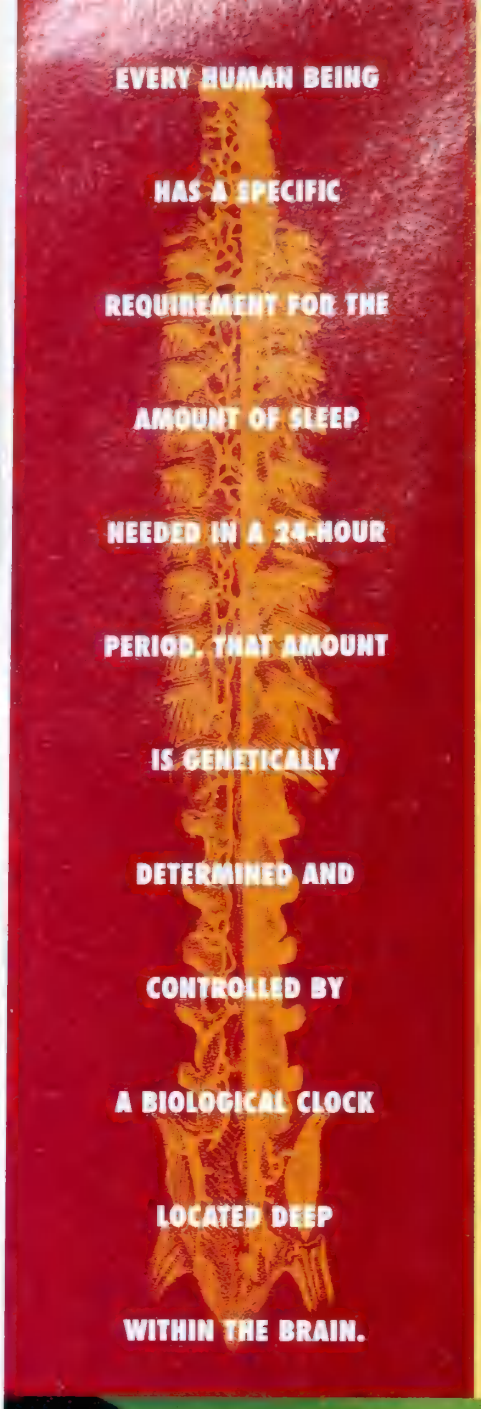
For more information: The International Perfume and Scent Bottle Collectors Association publishes a quarterly journal and sponsors an annual convention and auction. Membership dues are $25; to join, write Randy Monsen, 310 Maple Ave. West, Ste. 270, Vienna, VA 22180.

Dealers: Gallery 47, 1050 Second Ave., New York 10022; 212-888-0165. Nicholas Dawes (Lalique), 67 E. 11 St., New York 10003; 212-473-5111. Primavera Gallery, 808 Madison Ave., New York 10021; 212-288-1569.

Reference books: *Commercial Perfume Bottles* by Jacquelyn Jones-North (1987; $69.95), Schiffer Publishing; 610-593-1777. *Lalique Perfume Bottles* by Mary Lou and Glenn Utt (1990; $35), Crown Publishers.



{ This one is no exception }



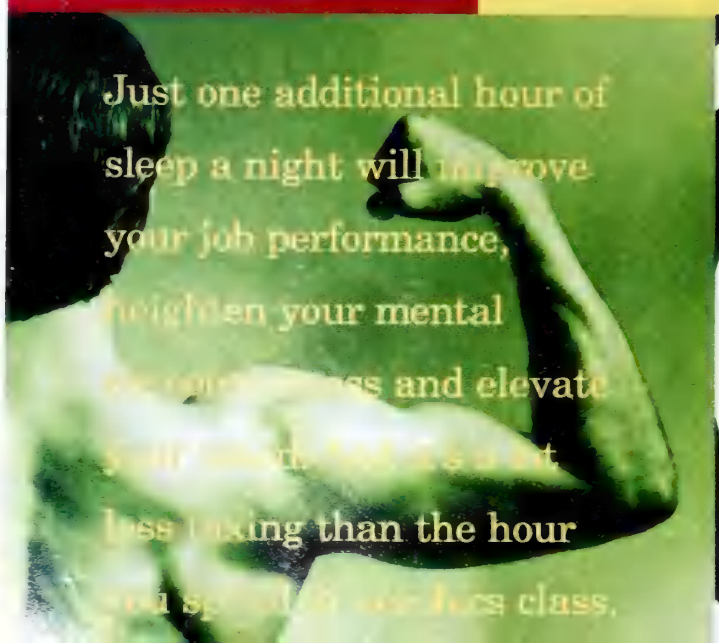
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Crossing the sea of grass

The back roads of eastern Kansas will take you up hillsides and down into ravines, through towns settled by hardy New Englanders, across prairies blooming with wildflowers and tallgrasses

BY WILLIAM BRYANT LOGAN

The road to the prairie snakes up out of the bottom land at Council Grove, Kansas. Once you reach the plateau, where the sky bends to meet the earth, you can almost see the curve of the planet. As I drove up one morning just before seven o'clock, a full white moon was setting in the West. The sky around it turned a deep purple and an orange glow appeared in the East. The glow spread, lighting the cattle on a distant hill until their flanks shone like foil.

In that moment, when the sun and moon faced each other across the width of the earth, I realized viscerally—for the first time in my life—that I live on a planet spinning through the solar system. This is the scale of eastern Kansas, from Lawrence west into the Flint Hills.

Utterly unlike the flat, featureless land I had imagined Kansas to be, the prairie blooms with hundreds of species of wildflowers and grasses from early May until the first frost turns the landscape a burning golden yellow. For the most part these are fields that have never been plowed, making them rare survivors of the tallgrass prairies that once covered great sweeps of the Midwest. Spanish explorers, traveling on horseback, often lost their way, submerged in the sea of grass.

"Sea" is an old metaphor for the prairie, but once this actually was the floor of a shallow ocean. The landscape is founded upon layers of shale and limestone deposited at the bottom of the sea 250 million years ago. When you walk along a creek bed in the Flint Hills you are likely to come upon a vein of sea-bottom fossils. Just scraping the banks can release a torrent of fossil corals, radiolarians, and long-extinct horny-shelled clams.

Near Strong City, Kansas, an old limestone schoolhouse stands among native tallgrasses such as Big bluestem and Indian grass

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During the Civil War, Quantrill, a Rebel raider, entered the town on August 21, 1863, and burned it to the ground

Here on the eastern edge of the American West, where settlers and traders once leapt off into the wilds of Indian Territory, towns look brave, insouciant, and almost foolhardy, like cardboard models on a vast grid of rectangular fields riddled with rivers. You have to admire the intention and the will of people who conceived these towns at all, let alone maintained them for more than 100 years through fire and tornado, blizzard and dust storm. Lawrence, the largest of these with a population of 66,000, nestles in the lush, fertile bottom of the Kansas River about one hour west of Kansas City.

After driving along some pretty back roads amid fields of dried cornstalks I crossed the river and was, suddenly, on Main Street. I have seen many Main Streets in western and midwestern cities, but most are struggling—the last old appliance store bravely holding on among bars, pawnshops, and senior citizen drop-in centers. Others have been turned into Disney-like promenades with shops for T-shirts and tourist art.

The Main Street of Lawrence follows neither of these models. The broad main thoroughfare, Massachusetts Street, flourishes, each of its 600-foot-long blocks lined with thriving stores. Taken one by one, the two-story buildings, many made of Flint Hills limestone, might not amount to much; every town has a few stores like these with brick-trimmed parapets or simple dentillated cornices or Victorian turrets. But taken all together they make you feel as though you have gone back half a century into another America. The five-story Eldridge Hotel, a solid 1920s building, anchors one end of the street, along with a splendid Egyptian Revival movie theater and the Free State Brewing Company in a former streetcar barn. The Watkins Museum anchors the other. All along the street are stores—real stores. Not chains, not outlets, but stores for hardware, dry goods, and toys, a knitting and needlework shop, a florist, a pharmacist, even a department store called Weaver's.

Lawrence, said to be the largest city in America still without a city-edge shopping mall, has from the very beginning defended itself fiercely against enemies within and without. Its beauty is hard-won, not innocent. A town with a mission, Lawrence was founded in 1854 by the New England Emigrant Aid Society, specifically to help Kansas come into the Union as a Free State. In record time it became a bastion of abolitionism, constantly warring with border ruffians from its slaveholding neighbor, Missouri.

Because of its reputation, Lawrence was marked for revenge during the Civil War. Quantrill, a Rebel raider, entered the town on August 21, 1863, and burned it to the ground. Downtown only the House Building, now a dry goods store, survived. Hundreds died in the carnage, described by one woman in a letter to a friend: "He turned & saw my Edward, so calm so self-possessed, and without a word deadly aim was taken [by the raider]...shot after shot in rapid succession, emptying his own revolver, then taking the weapon from the hand of his companion, and using all its load to make sure work of death."

With such beginnings it is little wonder that the town is tenacious, but it is also high-minded. Because the Free Staters who founded Lawrence—being good New England educators—wanted even the streets to teach a lesson, they named them for the states in the order of their admission to the Union.

The quality of neighborhoods varies from block to block. On once grand downtown streets like Tennessee, Victorian mansions are now down-at-the-heels, largely inhabited by students from the University of Kansas. But about five minutes from the Eldridge Hotel, in the area around Louisiana Street between 6th and 9th streets, remains one of the finest residential neighborhoods in America. Old West Lawrence is distinguished not by any outstanding architectural statements but by a graceful mixture of styles, a wealth of detail, and the careful siting of each house. As I walked its streets—going from Gingerbread Victorian to Italianate to bungalow to those wonderful simple clapboards that stand up square and solid off the ground—I was looking not only at a good-natured competition to have the finest house, but also at a whole anthology of solutions to comfortable and fulfilling family life. I liked the porches best—the small stoops of the bungalows and the great wraparounds of the Victorians; each has a swing, each provides welcome shade in summer, each funnels breezes through the house.

Visit this neighborhood accompanied by Kate Armitage and John Lee's *19th Century Houses in Lawrence, Kansas,* an illustrated pamphlet available at the Watkins Museum, and look for the Collamore House at 646 Louisiana, one of the oldest houses in Old West Lawrence. Two prominent citizens hid from Quantrill's raiders in a dry well behind this place, only to suffocate when the neighborhood was burned. Also take note of 520 Louisiana, a simple 1889 house with a wraparound porch built single-handedly by Jesse Dillard, a railway porter who had been born in slavery.

When you leave Lawrence, going west, I recommend that you first head south on Highway 59, then west on 56, bound for Council Grove. Look along the way for old stone farm houses and barns, made of the same limestone as some of Lawrence's oldest buildings. The road winds up out of the fertile bottoms onto the rolling Osage Cuestas. (A cuesta is a hill with a steep face on one side and a gentle slope on the other. This is transitional country. The soils are still clayey and deep, making fine pasture and tolerable cornfields, but as you climb almost imperceptibly toward the sky the soil begins to thin. Approaching Council Grove, you come upon shelves of broken and striated limestone, chert and shale, thrusting like the prows of ancient ships out of a thin mantle of dirt.

Council Grove is a green haven in the midst of the prairie. Named for a grove of oaks where Plains Indians held council, protected from the stiff prairie wind, Council Grove was the last stop before the Santa Fe Trail. From here traders set out across the trackless West and it still feels like the last outpost of civilization. Storefronts seem propped up against the wind, like the sets for old western movies.

Obviously a town under pressure, struggling to keep its

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This high prairie country, where towns are scarce, came about as close as any place in America to a feudal way of life

Main Street alive, Council Grove nevertheless maintains the Hays House, the oldest restaurant in continuous use west of the Missouri River; the Cottage House Hotel; a meticulously restored movie theatre called the Stella; and the Farmers and Drovers Bank, the sort of place where you can get a check cashed on the strength of your smile and the look in your eyes. The bank's turreted facade makes it one of the most beautiful Victorian commercial buildings in this part of Kansas.

To go south out of Council Grove on Route 177 is to venture into the wind; few trees intervene and the 300-plus species of grass and flowers have the prairie to themselves. This high prairie country, where towns are scarce, came about as close as any place in America to a feudal way of life. This was especially true of the Z-Bar Spring Hill Ranch, located just north of Strong City. The limestone mansion and its immense barn—built so that a man could drive a team and wagon up a ramp into the third-story loft and turn around inside—rise up out of the prairie like the last remnants of some lost city.

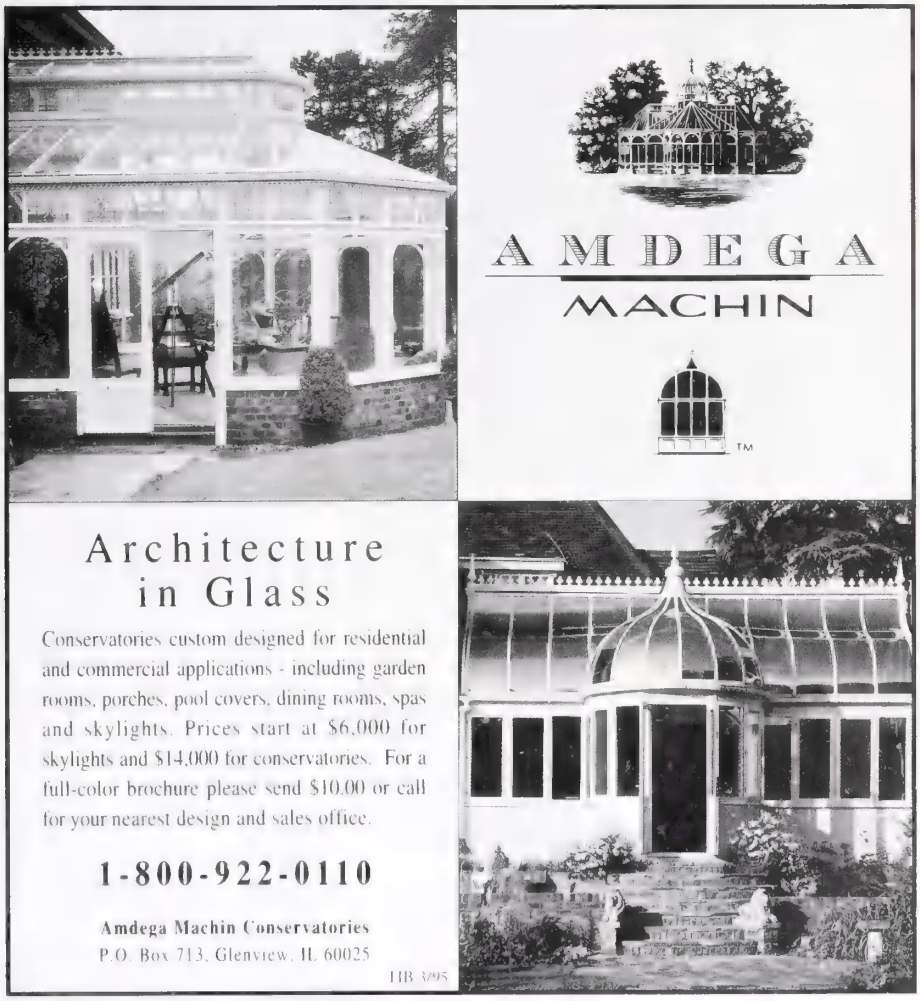
The 11,000-acre cattle ranch was recently purchased by the National Parks Trust (a private nonprofit land conservancy) with the intention of turning it into a prairie park. While politicians debate the the merits of the idea, Barbara Zurhellen offers tours of the fiefdom, where an underground tunnel connects the kitchen to a working springhouse.

Lonely and stately, the Spring Hill Ranch stands as a monument to the cattle boom that swept the area in the 1880s, when the Atchison, Topeka & Santa Fe ran its tracks through nearby Strong City. Across the Cottonwood River the town of Cottonwood Falls, the metropolis of the Flint Hills, owes its existence to beef and railroads. Cattle have always been the life of this region, thriving on the prairie grasses as almost nowhere else.

In Cottonwood Falls, county seat of Chase County, one of the finest surviving courthouses anywhere stands on a promontory at the top of the town's hill. Built in 1883 by the same local mason who engineered the Spring Hill Ranch, it is a massive square limestone structure, still in use today. The rest of town seems to have spilled pell-mell out the courthouse door and colonized a long main street that rambles down to the river. It is a great pleasure on a hot summer's day to walk from the courthouse down to the end of Main Street to put your feet in the river and watch the old men fish. There can't be more than half a dozen such pure small towns left in the United States.

From Cottonwood Falls, all roads lead immediately to the prairie. I particularly like the drives that head east of Matfield Green and lead up to the highest point in Chase County, then back down the wonderful Sharpes Creek Drive into the hamlet of Bazaar. The country is hypnotic but never monotonous. The road slips you over hillsides and into ravines, buries you in grass, then surrounds you with sunflowers. Finally, it drops you into a creek bottom where the limestone is broken into such regular pieces that it looks like a dry stone wall.

You cannot help stopping frequently to walk around. On one such excursion, several hours after I stood between the sunrise and moonset, I was exploring a dry creek and came upon the carapace of a young snapping turtle. As I held the shell in my hand, tracing its irregular patchwork pattern with a finger, it occurred to me that if roads were marked upon it, it could stand as a fine relief map of this territory. I had the feeling that I was riding through space on the back of a turtle. No eastern woodland could have taught me this, nor any dramatic western mountains. The only landscape like it that I know are the plateaus of Haute Provence in France. These are places that, though they hardly seem to rise and fall, rub directly against the sky. ■



Material women

Two distinguished fabric houses still owned by their founding families are headed by women—collegial rivals equally dedicated to beauty, quality, and tradition

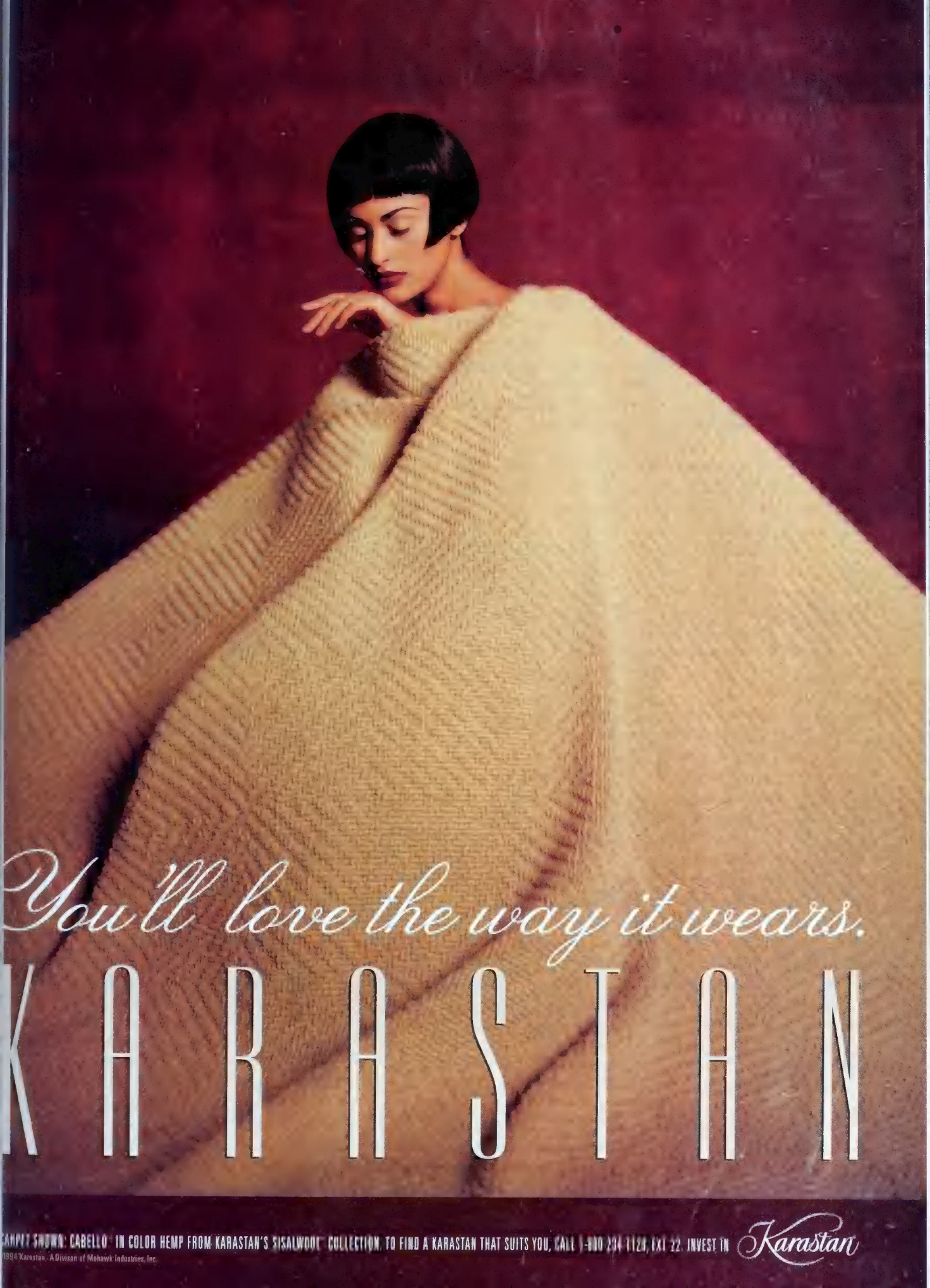


BY CHRISTINE PITTEL

Imagine what Scarlett O'Hara could have done with those curtains if the material had come from Scalamandré or Brunschwig & Fils. Famous for radiant silks and regal damasks, these two great fabric houses, both headquartered in New York, are still in the hands of the families who founded them. Two indefatigable women, Adriana Scalamandré Bitter, president of Scalamandré, and Murray Bartlett Douglas, senior vice president of Brunschwig & Fils, carry on the tradition of fine quality and exquisite craftsmanship, whether a design dates from a sketch done yesterday or back to the reign of Louis XV. These two gracious grandes dames of the textile industry consider themselves colleagues rather than rivals, since they share a passion for beautifu cloth and a commitment to the reproduction of histori designs. Both have played crucial roles in preserving America textile heritage.

A petite dark-haired dynamo with a wide Mary Tyler Moor grin, Adriana Scalamandré Bitter was born into the busines Her husband and three of their four children are involved i the company her father and mother started 66 years ag Franco Scalamandré, dodging Mussolini, sailed to New Yor from Italy in 1924 armed with a formal suit and a fencing foi When jobs for a non-English-speaking Italian with a degree i engineering proved scarce, Scalamandré, who was raised nea Caserta, the center of the Italian silk industry, decided t import fabric. Soon, with one weaver and one loom in New

Scalamandré's Adriana Scalamandré Bitter (LEFT) and Murray Bartlett Douglas of Brunschwig & Fils.



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Near Scalamandré's cording machine, invented by Leonardo da Vinci, a woman copies a tieback of Marie Antoinette's

Jersey, he was making his own. In 1929 Franco and his new bride, Flora, bought a three-story redbrick factory building in Long Island City, moved in more looms and went into business together.

"So this is where I grew up," says Adriana, pushing open the door to the mill. Hundreds of candy-colored spools of thread whirl merrily on a huge creel, rigged to a warping machine that collects them into a shimmering river hundreds of threads wide, ready to be stretched over the rollers on one of the massive wood-and-iron looms. These medieval-looking contraptions, crisscrossed with mysterious rods and shafts, resemble church organs. The clatter of shuttles is deafening.

"I planned to be a painter," says Adriana, and her parents encouraged her talent. When she was eight years old, Franco Scalamandré looked over her shoulder at a drawing of leaping deer she had just finished and asked, "May I have this?" Naturally, she was flattered. Three weeks later he brought it back, transformed into an elegant silk lampas, a form of brocade. "That was the first little hook he used to get me into the business," she says fondly. He offered her a commission on every yard sold. A drawing of cherubs she tossed off at twelve was chosen for slipcovers at William Randolph Hearst's San Simeon. "By the time I was sixteen I was basically self-supporting. I had my own checkbook," she recalls.

One of her first responsibilities was to translate a drawing or an original "document"—a fragment of historic fabric—onto graph paper so it could be woven. For each square colored in on the graph paper, a hole must be punched in the sequence of cards that program the vintage looms. "That was the most boring job, sitting at this typewriter-like apparatus with foot pedals," says Adriana. It might take three months to duplicate the pattern of an intricate jacquard on graph paper, then another eight months to punch some 500,000 holes into the cards in exactly the right places to create the desired effect. Cards have to be tailor-made for each particular loom. "My father taught me to understand the nature of looms," she explains. "You cannot take just any fabric and weave it on just any loom."

In the 1930s women like Louise du Pont Crowninshield, a pioneer preservationist, and decorator Nancy McClelland were almost singlehandedly struggling to save America's historic houses, and they discovered Scalamandré's fabrics. "That really launched the firm," says Adriana. "They told my father, 'If you donate to our houses, we'll introduce you to the right people and help you sell your fabrics.'" Adriana tagged along on consultations. "My opinion was always asked. My father would say, 'This is an 18th-century house. What do you think was here? Let's go back to the showroom and pick some things.'"

As timeworn documents were uncovered, Franco took on the challenge of exactly reproducing the original material. He built a special hand loom to duplicate an 18th-century French lampas for Colonial Williamsburg. Frustrated preservationists at Mount Vernon could not find any historic fabrics in the house until Franco pointed out that nesting animals often steal bits of cloth, and proposed they look in the mouse holes. A scrap of dimity behind a bedroom wall became a bed hangin once again, courtesy of Scalamandré. Franco was convinced when consulted about Thomas Jefferson's Monticello, that th sophisticated ambassador to France would have chosen silk Sure enough, when the original notes and drawings were dis covered, Franco's instincts were proved right. Scalamandré created an elegant blue silk lampas for the drawing room an crimson damask for Jefferson's bedroom.

No other mill in America has devoted more resources t preserving history; hundreds of landmarks across the countr are adorned with Scalamandré fabrics, from Riverside, Cali fornia's Mission Inn to Philadelphia's Independence Hall an across the Atlantic to Betton House in England. "If we didn reproduce it, it would be lost," says Adriana. For years, until i became too expensive, the company maintained a museum o textiles in Manhattan, culling exhibits from their collection o over 100,000 pieces. Today the archives are consolidated at th mill, offering "a wonderful source of inspiration right at ou fingertips," says Adriana. Scalamandré introduces twenty t forty new fabric designs every spring and fall. In the studi where designers work two years ahead, the intertwining flow ers embroidering an 18th-century gentleman's waistcoat migh be adapted into a delicate floral print. Adriana adds, "Some o the most beautiful fabrics we ever produced were made int dresses for Mother and me."

Adriana was wearing Scalamandré black velvet with salmon silk underskirt when she danced with her future hus band one New Year's Eve. "I was seventeen years old and thought Ed Bitter was adorable, but I didn't want to leave th business. When Ed asked my father if he could marry m Franco said no, unless Ed agreed to leave the Navy and wor for him for one year. That was forty years ago. Now Ed chairman of the board." Ed Bitter added wallpapers and ca pets to the line, and Adriana added four children.

She happens to be that unusual combination—an efficien perfectionist—and her energy is contagious as she leads th way with a determined step past ancient spinning wheels and cording machine invented by Leonardo da Vinci. Braid gimps, and galloons festoon Scalamandré's trimming depar ment, where expert craftsmen hand-wove the bullion fringe o the Metropolitan Opera House curtain and the fine-cut frin wrapping the *Sesame Street* character Big Bird's legs. Adria speaks Spanish to a woman constructing an intricate tieback- modeled on one in Marie Antoinette's bedroom—with a bo tle of hand lotion by her side (any roughness will tear silk One tassel might take a month to make.

Some looms on the custom floor weave only eight inches day. At the same time, high-speed computerized looms, ru on film strips rather than cards, which can weave fifty yards day, have been brought in by the Bitters' son Mark. "Many the things I used to do by hand are now done on computers Adriana marvels. Instead of painstakingly weaving a sampl the lab can preview a design instantly on-screen, and exper ment with color. Yet machines can't always replace the han

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ome skeins of silk from China are still spoon-dyed with col-s mixed in giant ladles, as in the Middle Ages. Adriana rokes the soft hanks of silk. "You can't get this kind of color anything else. Nothing reflects light like silk."

A creamy white silk stripe inching out of a nearby loom was lected by Jackie Kennedy's French decorator for the Blue oom at the White House. "We've been working in the White ouse since Hoover," says Adriana. "The same week hrushchev was banging his shoe at the U.N. he was in our owroom buying fabric. Later we went to Russia and saw our hite stripe at the Hermitage and were told it was woven by ussian serfs." Decorator Kaki Hockersmith recently chose all alamandré fabrics for the Oval Office. The gold drapery hind President Clinton's desk is their Newport damask. driana personally designed the carpet incorporating the pres-ential seal, and the President called to thank her on her rthday and later invited the Bitters to dinner.

"It's a story of America, from one loom in New Jersey to the hite House," she says. "We have a wonderful labor force, all ces and creeds. We train most of our own, and they really e proud of what they do. Our mill produces the kind of work at was once only available in Italy or France." They do port certain fabrics, wallpapers, and carpets, if they can get em in for less than it would cost them to make it. The line cludes the moderately priced Scala 2 collection and a more ntemporary division, Boris Kroll Fabrics.

Three of four grown children are woven into the company as vice presidents responsible for different areas. Daughter Tami Bitter Cook, an architect, just designed the new five-story Manhattan showroom. Bob is pushing to computerize the archives, and Mark is in charge of sales and production. Although statistics show that only 17 percent of family businesses go into the third generation, and barely 5 percent continue on to the fourth, Adriana intends to beat the odds. After all, she already has fifteen grandchildren. "I hope there will always be a Scalamandré," she says with that outsize smile.

Murray Bartlett Douglas looks like a softer, warmer Miss Jean Brodie as she slips on the chic red glasses dangling from a chain around her neck and peers at the screen which refuses to descend to show her slides for a lecture on wallpaper at the New York School of Interior Design. Then she briskly improvises, turning around the sample panels propped against the wall to create a white surface for the pictures.

"I've had really good teachers, and I enjoy passing the lessons on," she says, back at her office, decorated with gilt-wood sconces, a sofa piled with fabric samples, and a bulletin board neatly pinned with postcards and photographs. She sinks into a swivel chair upholstered in leopard-pattern silk velvet to eat a sandwich at her desk. "This comes in tiger or leopard and costs about $2,000 a yard," she says, gazing at the material. "It's handwoven, very narrow, and the loom produces less than two inches a day. It's outrageous," she admits with a >



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Mrs. Brunschwig felt they couldn't improve on nature and refused to do blue roses. She would add blue ribbons instead

low chuckle, "but it makes me feel good every time I sit on it."

Murray (she is named after an uncle who was an Episcopal minister—nobody uses her first name, Celeste) represents the third generation to run Brunschwig & Fils. In 1880 Achille Brunschwig opened a mill to weave tapestries in Aubusson, France. Although his son Roger suffered a disfiguring wound in World War I, Achille sent him off to America to represent the firm, recognizing that what his son had lost in looks, he made up for in charm. There was a camaraderie among mill families then, and Roger also marketed fabrics from neighboring concerns. He became great friends with Franco Scalamandré. "Colonel Brunschwig used to spend summers with us," remembers Adriana. "He would find starfish for me on the beach."

He married late, to an American woman with a French mother—"and therein lies a great deal of why we remain a Francophile firm," says Murray. "Zelina, a decorator at McMillen, was as French as an American could be." When France fell in 1940, Roger went to London to rejoin General de Gaulle, who had been his commanding officer in World War I, leaving Zelina to hold the American operation of the firm. Unable to get fabrics from the French mills, she substituted parachute cloth for silk and unbleached muslin for linen and printed her own designs. "She got that parachute cloth from us," Adriana remembers. "We were one of the manufacturers for Brunschwig & Fils during the Second World War."

"Yana and I giggle about that," says Murray (using Adriana's nickname). "Mrs. Brunschwig would have erased that fact. She wanted this very French image. She and the Colonel had no children of their own. She felt she should pass the expertise on, and I was the recipient," says Murray, who is Mrs. Roger Brunschwig's sister's daughter. "Early on, she started an indoctrination—all about style, color, and texture. I remember traipsing around in her bed jacket—silk velvet and marabou feathers—when I was four, walking very slowly, like a princess. She gave me books on French painters and on Marie Antoinette. I thought her death was wonderfully tragic." Zelina went to Europe every year and brought back couture clothes and hats—but rarely for Murray: "I was plump."

At Skidmore, Murray was an art major. Like Adriana Bitter, she wanted to become a painter. During her junior year abroad she worked in Fernand Léger's atelier in Paris. At loose ends after college, Murray took her aunt's suggestion and enrolled in the interior design program at Parsons, where Zelina had studied. "I loved it. I could do renderings, sketches, and perspective drawings better than anybody else." She completed the three-year course. "Then I decided enough of all this family telling me what to do. I got myself married, to a man who called me Celeste." She moved to Germany, where her husband's job took him, and had a baby, but the marriage foundered. (She is now happily remarried to stockbroker Albert Douglas.) "Mrs. Brunschwig told me, 'It's time you came home.' I had already worked here in the summers during college, and I've been working here ever since."

Murray started out in the design studio, coloring fabric "Mrs. Brunschwig was crazy about botanical prints that looke as though you could pick the roses. She always felt we couldn improve on nature, and refused to do blue roses. She woul add blue ribbons if we had to get blue into the scheme. Zelina's decorating experience led her to think constantly o how a customer might use the fabric, and each new collectio of forty fabrics introduced twice yearly had to be "schemed"— coordinated with an assortment of complementary fabrics. I the showroom today, each fabric is shown with swatches c harmonious other fabrics. (Brunschwig originated this no common practice.)

When the firm branched out into wallpaper, Murray devel oped special presentation books. "But my biggest contributio was making the new collection have a focus. I'm very publi relations–conscious, and if you have a story line it help tremendously." Recent collections have been taken from ven erable fabrics in French châteaus, or inspired by the tile motif and intricate grillework of southern Spain. Brunschwig & Fil own archives, initiated by Achille and now numbering ove 10,000 items, might yield an Art Deco printed cotton perfe for reinterpretation as a twill. An invitation to visit the Stat Historical Museum in Moscow led to a collection reflectin the opulence of czarist Russia. The floral pattern on a bro caded silk liturgical robe became a glazed chintz, and a hand woven wool shawl turned into a striped cotton print.

"Mrs. Brunschwig was consumed with the desire to have connection with a fine decorative arts museum as a source o ideas, and we developed a relationship with Winterthur," say Murray, who became an expert in historic preservation. "Sh thought it was clever to collaborate with historic houses t reproduce documentary fabrics and wallpapers."

Unlike Scalamandré, Brunschwig & Fils has no mill of i own. Instead the firm imports the best from all over the work working with more than 100 mills. A brocade designed fo Louis XIV might still be woven on the same loom as the orig inal. "We have to plan three years ahead for our collections says Murray. When she took over as design director, followin in Zelina's footsteps, she instituted "perhaps a more practica down-to-earth point of view," she says with that low chuckl The firm became a little less chauvinistically French. "When first came we didn't have any wools at all." Murray tracke down new mills in England and Belgium, developed th lower-priced Bis line, and tried to teach American mills to b more imaginative. "They had limited colors in their warp Nobody else in the States does the quality silk work that Scala mandré does. It's our duty to encourage handweaving i Europe, just as Yana has been able to encourage it here."

These two women, with so much in common, set the star dard of connoisseurship and creativity for the whole industr "I didn't know Yana for years," Murray admits, "but now w do quite a few things together. We're both past presidents o the Decorators Club." Their bond is simple: "We lust aft beautiful fabrics," says Murray. ■

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Glorious times

Nancy Boyd Willey's involvement with architecture dates from the thirties, when she persuaded Frank Lloyd Wright to build her a house, through five decades helping preserve Sag Harbor

BY EVE M. KAHN

A small, pretty, soft-spoken nonegenarian who still swims in a Long Island bay early in the morning, and for a far longer season than most of her fellow citizens, Nancy Boyd Willey has shaped American architecture in two significant and surprisingly different ways.

It was she and her husband, Malcolm, who commissioned Frank Lloyd Wright to build a modest and efficient house on a Minneapolis cliff in 1932. For the next three decades, Wright based experiments with humane, affordable housing on the Willeys' five rooms of cypress woodwork and red brick.

And since the 1940s, Mrs. Willey has been in the forefront of a fight to preserve a matchless collection of pre–Civil War buildings in the Long Island, New York, whaling town of Sag Harbor. She sees no paradox here, even though she adored Wright, whose idea of utopia included no old houses or old churches at all.

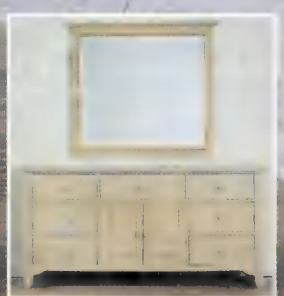
At age 92, Mrs. Willey lives most of the year in a 1735 Sag Harbor cottage with seven rooms, which her mother painted with seascapes in 1906. She has found a surprising number of connections between her life's projects—the celebration of craftsmanship, of honest materials, of landscape—and still seeks more. She is five feet tall, laughs readily, and always asks her interviewers about their own lives and philosophies. She just embarked on a history of her Wright house with Lei Anderson, a 28-year-old Minneapolis historian; she is drafting it on the computer she bought to celebrate her 90th birthday. "She's not resting on her laurels at all. She has a flexibility of mind that's incredible," says Carolyn Oldenbusch, curator >

A second-story dormer is seen both unoccupied and with Mrs. Willey beside her mother's painted panel.

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Update your family room with the fresh look of Directions occasional pieces. subtle Willow finish of the Entertainment Armoire, $1,315, brings out the deep gr plaid Sofa, $799-$899;* Loveseat, $749-$849;* Chair, $549-$599;* and Ottoman, $2 $299.* The Armoire is perfect for keeping your TV, VCR, audio components, tape CDs close at hand, yet out of sight. Pocket doors and abundant storage are two of extras that make this Armoire a perfect fit for any room in your home. The Video Chairside Table, $315, Rectangular Cocktail Table, $265, Commode End Table, and Sofa Table, $350, are featured in Canvas Tan to add polish to this inviting set

**Most upholstered pieces are available in other fabrics. Prices on these items vary depending on fabric*

The Rake Cocktail Table, $375, when finished in Willow (as shown here), makes a fashionable statement with its decorator color and unique features. A convenient shelf is the perfect spot for stashing magazines, needlework or entertainment accessories. Also available in Midnight and Canvas Tan.

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The mix-and-match personality of Directions is featured at left. The Farm Table, $800, in Midnight, creates a striking contrast to the Rake Back Side Chairs, $220 each, Rake Back Arm Chairs, $245 each, and the China, $1,615, – all shown in Canvas Tan. Casters make the Mobile Server, $865, versatile, while the Midnight finish makes it a dramatic accent.

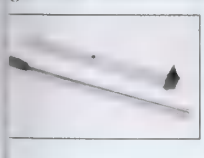
Smart and fashionable, Directions is suited for any room in your home and complements styles from contemporary to traditional.

Each piece in the collection is crafted of pine solids and veneers and is lightly distressed for added character. The soft Willow finish blends perfectly with color schemes across the spectrum. The Midnight finish adds drama to any room and either finish combines nicely with Canvas Tan for a look as beautiful and cohesive as it is unique.

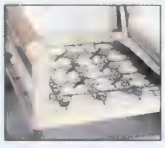
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Directions easily makes the transition from formal dining to casual family meals. The Storage Table, $1,100, features a convenient half shelf (see inset) behind its two doors and an 18" expansion leaf. Palladian Arm Chairs, $300 each, and Palladian Side Chairs, $275 each, are comfortable and stylish. The China, $1,665, not only organizes serving pieces and flatware, but also functions as an additional work station and family communication center. The open work area can accommodate a phone, answering machine or small TV.



The Rake Bed, $425, in the versatile Willow finish, is an appealing focal point for your bedroom. Its railed headboard creates a sense of openness and satisfying symmetry. The two-drawer Night Stand, $325, offers handy storage at bedside, while the Door Chest, $865, provides abundant space behind its doors and in its drawers. The Rake Bed, Door Chest and Night Stand are also available in Midnight as well as Canvas Tan.

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Above: Landscape Mirror, $250, and Drawer Triple Dresser, $750.

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of a 1790 Sag Harbor house museum that Mrs. Willey raised money to save in 1947.

Mrs. Willey seems remarkably feminist for her generation, like all the female clients Wright so enjoyed sparring with. But she doesn't like to hear such compliments. She attributes the preservation of Sag Harbor not to the building-by-building histories she wrote or the house tours she planned, but to all the other volunteers "willing to sacrifice for a dynamic idea." Just as modestly, she credits the small glories of her Wright house both to her husband's strict $8,000 budget and to the generous spirits of Wright and his third wife, Olgivanna.

But then she hands her interviewer sheafs of letters she and Wright exchanged during design and construction. In them, she comes across as poetic, stately, and indomitable: telling Wright she wants a house with a "general feeling of perfection," rejecting his first design as so costly it would "poison our joy" in the house, explaining how she interviewed every supplier in town in search of inexpensive brick. "She has this quiet power," Anderson says. "She grew up really looking at buildings and ended up with these special houses in her life. She's really got a fire because of them."

Nancy Boyd grew up in Sag Harbor and Brooklyn. Her father, William Boyd, was a businessman in the rug-cleaning trade, her mother, Annie Cooper Boyd, was a descendant of a Sag Harbor whaling family (James Fenimore Cooper is a distant cousin) and an artist whose sketch of the harbor is still the historical society's logo. One of Nancy's uncles inherited the ancestral 1813 Cooper house on Main Street in 1904 and tore down the boat-building shop in the backyard; by that time Nancy's parents owned the 1735 cottage next door. Nancy's mother sentimentally built a sidewalk wall with the shop's foundation stones and hung examples of shop workmanship around the cottage: many-pronged iron spears on the kitchen and dining room walls, a harpoon and boat ribs by the front door.

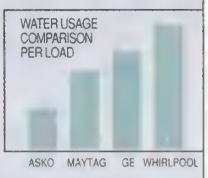
Without knowing anything of Wright's work, Mrs. Boyd also set about modernizing the house in Wrightian ways. "There was something in the air in 1906," her daughter speculates. Mrs. Boyd streamlined the floor plan by shrinking the central stair and added a front porch to unite indoors with a yard full of lilac and wisteria. She painted gardens and ocean scenes on interior walls and wrote quaint sayings like "Anchor to windward" on porch walls. (Around the same time, Wright was applying slogans like "Co-operation/Economy/Industry" to atrium walls at his Larkin Building in Buffalo.) Annie Boyd pierced the roof with three dormers, one for each of two upstairs bedrooms and the middle one creating a closet-size "open-air room" for moon watching or tending a window box of morning glories.

Her daughter met Malcolm Willey in 1923 when she was a Barnard student and he a Ph.D. candidate in sociology at Columbia. After they married he took a job at the University of Minnesota, where he eventually rose to be dean of students and vice president. By 1932 they owned a building lot in Minneapolis at the end of a row of ordinary 1920s houses and they both had read Wright's gorgeously optimistic *An Autobiography*. If Wrightian architecture and decentralized city planning took hold, the >

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ASKO

"I have little hope you will take on anything so trivial," she wrote to Wright. He replied, "Nothing is trivial because it is not 'big'"

book predicted, harmony and "spaciousness for all" would spread and buildings would bring sites to life "like developer poured over a negative."

Wright was just beginning to perfect this vision. "It is one of those books that makes ideas grow," Mrs. Willey wrote in her first letter to Wright. She then stated their budget and described how their lot could "afford the joys of seclusion, retreat, freedom": It overlooked an oak grove in the foreground, and beyond it the Mississippi River, Minneapolis skyline, and railroad lines used by machine-age trains with names like *Zephyr.*

"I have little hope you would take on anything so trivial," she concluded, and eight days later Wright replied, "Nothing is trivial because it is not 'big.'" At that point he had built a few commercial buildings like the Larkin headquarters and three dozen costly suburban houses, he had left his wife and six children and lost his mistress in a horrifying murder, and he had just set up the Taliesin Fellowship in Wisconsin but had no commissions.

The Willeys and more often Nancy alone took many nine-hour bus or train rides to Taliesin where the living room, she says, "seemed to float outward over the valley; the bedrooms seemed like cave dwellings in contrast."

Eight weeks after receiving the Willeys' first letter, Wright sent sketches for a somewhat top-heavy two-story house with a flat roof. It contained a living room and broad balcony over two bedrooms, a river-facing wall largely of glass, and a brick wall to the neighbors. Mrs. Willey deemed the design "most original and delightful," but could find no way to build it for less than $17,000.

She told Wright she would rather scrap the project than overspend, and three weeks later he worked up sketches for a one-story, hip-roofed version of the house with an L-shaped plan. A Taliesin-like cathedral-ceilinged dining and living room plus tiny kitchen take up the L's stem, two small bedrooms the tail. All millwork from ceiling battens to hallway bookcases would be cypress; two shades of red brick would subtly stripe the floor and walls. Mrs. Willey solicited Minneapolis's lowest bids and then supervised construction, nagging Wright by mail for decisions on door hardware and millwork widths. Near the end of 1934 the Willeys moved into the house.

They furnished with simple Wright furniture and earth-colored rugs, planted morning glories in window boxes and, Mrs. Willey says, the house transformed them. Intimidated by the university crowd when she arrived, "my own inner image got filled out" because of "that vista, that perch on a solid hill, with solid brick walls around me." On cypress stools at the dining table or before the six-foot-tall fireplace, they entertained the likes of Langston Hughes and Margaret Mead. Guests would sometimes sit silently gazing at the view, admiring a new skyscraper or a passing train.

The Willeys stayed in the ennobling house for two decades, exchanging countless visits and letters with the Wrights and spending summers in Sag Harbor. The house revived Wright's career. The hip roof spoke of his Prairie Style past, but its materials and clean lines foreshadowed Fallingwater, his next commission. The Willey house also inspired him to keep designing affordable dwellings he called Usonian; he built nearly seventy of them, with low budgets, flat roofs, L-shaped plans, unpainted woodwork, no dining rooms, and generous windows. A few were even factory made, although Wright died at age 92 in 1959 without realizing his hopes for mass production.

By 1940 Mrs. Willey had become a preservationist. In the dining room of the 1735 family cottage she cofounded an activist group called the Old Sagg-Harbour Committee. "I feel like Brutus!" she wrote to Wright, but added she was fighting "not honest new building, but horrible cheap modern things." Like her first Taliesin visits, she says now of the forties, "It was a glorious time."

With Mr. Willey as staff photographer, she wrote guidebooks singing Sag Harbor's praises: The town had produced Long Island's first newspaper in 1791, the world's first vessel to take whales in the Arctic Ocean in 1844, a unique Egyptian Revival church also in 1844, and many 19th-century streets of "harmony, restfulness, and beauty" yet "without two doorways exactly alike." When a local parochial school needed to expand in 1947 and hoped to tear down the 1789 Custom House on its property, she auctioned hooked rugs depicting old Sag Harbor to help raise $4,000 to move the structure and turn it into a museum. In 1948 she dreamed up house tours, which now occur twice a year. By the 1950s she was dividing her time between New York City and Sag Harbor; she left Malcolm and a few years later he sold the Minneapolis house.

"Time to move on" is her laconic description of the end of the marriage and soon she has changed the subject to a party at which a Wright employee named Eugene Masselink "told the assembled friends, 'Nancy's house was the plow that broke the plains.' I was so proud." By the 1960s she was serving on the Sag Harbor planning board, laying groundwork for historic district designations that have saved the town from misguided 20th-century changes.

Nancy Willey has never thrown away a research file. "Her house is a treasure trove," says Joan Tripp, president of the Sag Harbor Historical Society, successor to the Old Sagg-Harbour Committee. She has kept the cottage much as her mother intended but added more windows to the kitchen at the back, her "Frank Lloyd Wright room." She still belongs to preservation groups but leaves activism to "the young and strong." Reflecting on her Wright house years has taken up much of her time since 1987, when Anderson, a college student living in the still-intact building, decided to document all her memories and drove cross-country to interview her at the Florida hotel where she winters.

When she's asked if she ever misses Sag Harbor during her months in Florida, she answers resourcefully: "No. The palm trees are very musical, and the way they catch the light is constantly fascinating." ■

Eve M. Kahn is an architecture critic for The Wall Street Journal.

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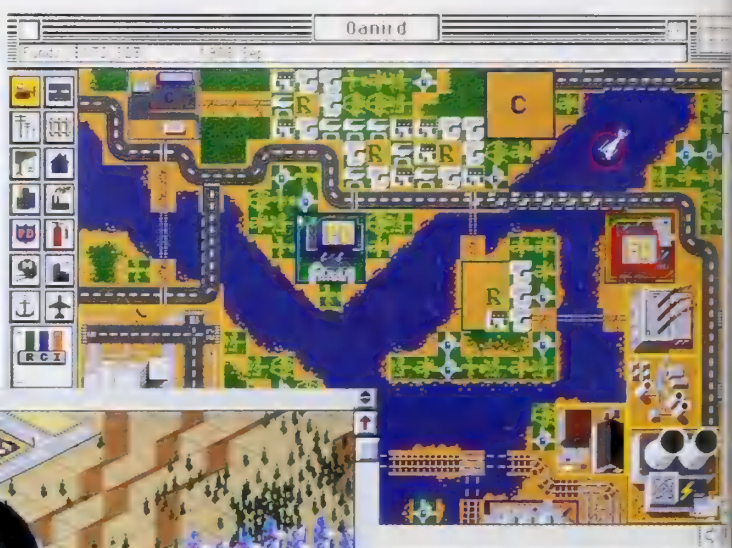
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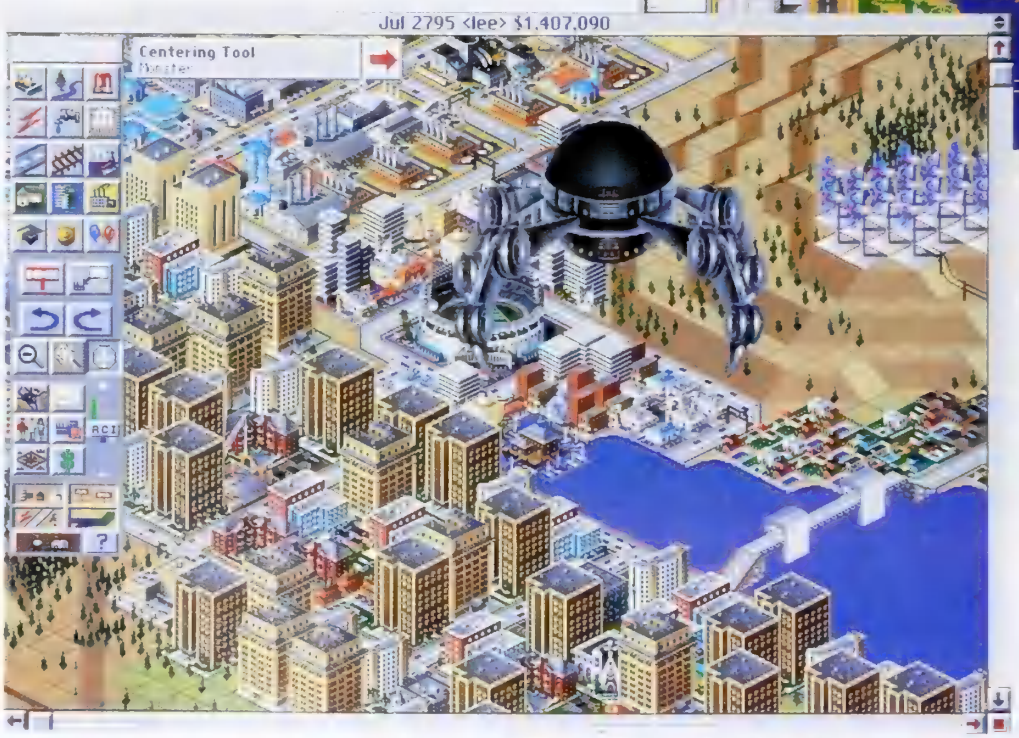
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The year is 2795 in SimCity 2000 (LEFT) and a monster from outer space is invading. ABOVE: Oanird is one player's city in the earlier version of the game called SimCity Classic.

BY EVE M. KAHN

In SimCity, one of the best-selling computer games of all time, no one ever shoots bad guys out of the sky, locks trolls into dungeons, or careers down a cartoon street. Instead, believable urbanism is the goal. Playing solo, competitors pose as mayors of 25-square-mile towns through several centuries, starting with bare land and aiming for the all-time SimCity population high of eight million. The play is fraught with gritty decisions: how to clean up after nuclear-plant meltdowns, ho to pay for better schools with out raising taxes, where to buil a monument to the mayor.

Some 2.3 million copies SimCity, developed for all com puter systems by the softwa publisher Maxis, now circula among players of all ages an both sexes. (Only one other compute game has outsold SimCity, a pilot gam from Microsoft called Flight Simulator Thousands of electronic conversation about SimCity strategy have taken pla on the Internet, the zone of connectio between computers around the world

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HB

In 1990, a SimCity competition among mayoral candidates was held in Providence, Rhode Island, and the winner went on to triumph in the real election

that is commonly known as "cyberspace." SimCity has served as a teaching tool in college classes, and has even been used by actual mayoral candidates to demonstrate their nerve and management skills to voters.

But why has a $55 game about sewers and zoning grabbed so many people? And what, exactly, is it teaching them about the design and growth of cities?

Part of SimCity's appeal comes from widespread frustration with local government: "Anyone who reads a newspaper thinks he or she can run a city better than the people in office," suggests Larry Borowsky, a book editor in Denver and mayor of hundreds of SimCities. And SimCity's nuts-and-bolts details contrast appealingly with the sketchy backdrops and preposterous plots of many computer games. "Reality-based entertainment is always much more interesting than a fantasy that's so far afield you can't make connections," says Johnny L. Wilson, editor of *Computer Gaming World* magazine. SimCity also affords a tremendous thrill of omnipotence; the game belongs, in fact, to a genre known in the industry as "God games."

The basic scenario in the game's two current versions, five-year-old SimCity Classic and the recent SimCity 2000, opens with a $10,000 budget in the year 1900 and a square patch of mountains, forests, meadows, and rivers. To attract inhabitants, known as Sims, you designate commercial, residential, and industrial zones of a few acres apiece and connect them with power lines and roads. Then you pause for about three minutes and watch the Sims build tiny houses, stores, and factories in your zones; commute and run errands on your roads; and replenish your coffers with taxes.

Simulated decades soon tick past (unless you hit the right buttons to slow or stop them). To enlarge your city, "it's important to meet the demands of the Sims," says eleven-year-old Dan Fitzpatrick, an avid player in Chapel Hill, North Carolina. Newspaper articles flash onscreen every few months to tell the player/mayor (who in this game, unfortunately, is always male) what Sims want: basics like mass transit, hospitals, and prisons; luxuries like parks, libraries, and museums. All architecture pops up from disk storage, so you are not responsible for any building's design—churches are always Gothic, libraries and colleges always Beaux-Arts. But the Sims do expect you to keep property values high and pollution and crime levels low, and to rebuild after occasional disasters like tornadoes, earthquakes, or visits from angry extraterrestrials.

If you govern well, you stay in office beyond the 22nd century; by then Sims live in "arcologies" (150-story glass domes). If you govern badly, everything degenerates: apartment towers turn to trailer parks, shopping malls become empty lots, and the faces of enraged citizens demanding your resignation take over the screen.

The game is so absorbing and addictive, according to *Wired* magazine, that its fans almost confuse it with life. In 1990, a SimCity competition among mayoral candidates was held in Providence, Rhode Island; the winner went on to triumph in the real election, although he had left that office in disgrace a few years earlier. Clem Paulsen, an architect in New York, saves a copy on disk of every SimCity he builds and feels panic when disasters strike onscreen. "You really do see yourself living there," he says. Larry Borowsky even imagines social hierarchies among Sims: "Where the property values are high I think, 'That's where the snobs live,' and the first residential neighborhood I build, I imagine it having the really old families, the old houses, and old trees."

But SimCity is not universally admired; some urban theorists even find it disturbing because of the kind of futu it predicts. While Sims prefer mass tra sit to cars, says Robert L. Thayer, Jr., the University of California, Davis, th never call for other pro-environment practices like recycling or urban grow limits. Nor does the game let playe reconfigure or preserve any individu buildings, so the architecture can b bland and repetitive, points out Micha Kwartler of New York's New School f Social Research. And the game favo thrift over beauty in street plans, so y lose if you try to adapt Paris or Savann to the Sim World, because you've wast too much land on unprofitable boul vards and parks.

"The game is very pro–status quo," sa Mario Gandelsonas, who uses SimCity teach Princeton students the rudiments urban design. "Everything is measur with money—as if the spirit of a pla could come from a balanced budget."

Will Wright, Maxis's games design argues that SimCity is "not trying promote any particular agenda. We hoping to inspire people to take a diffe ent look at their environments, to a what around them is designed, whe they could have an impact." But he taking complaints about SimCity in account as he designs his next gam known for now as Project X. It cou allow players to design everything fro furniture and gardens to the regional r and waste-disposal systems. It could al permit people in different cities to wo together to build a single region, to arg over its policies like real elected officia If it all works, it might be called "cyburb," and it might be an idyllic pla room: anyone could join in, and nothi would ever get broken that a backup d couldn't fix. ■

New York–based writer Eve M. Kahn is the architecture critic for The Wall Street Journal.


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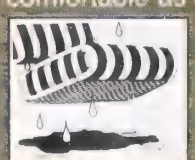


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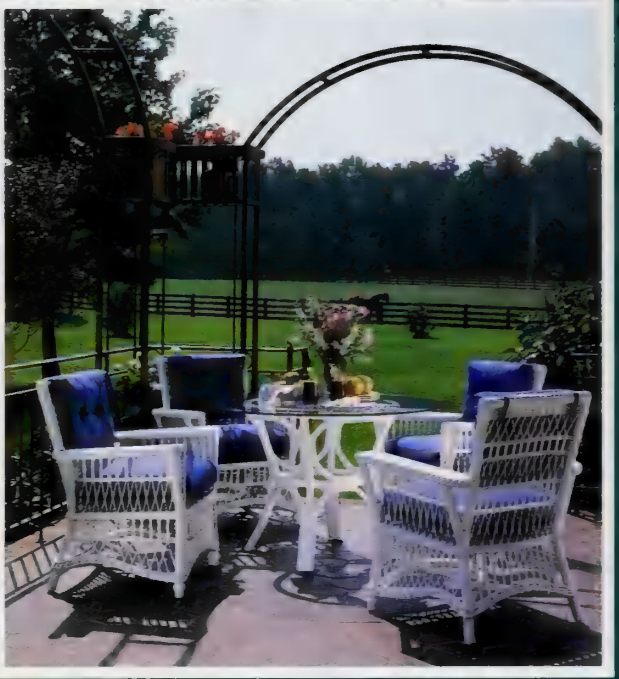




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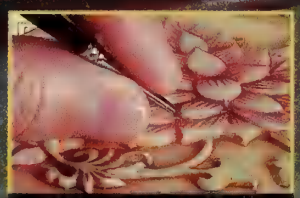




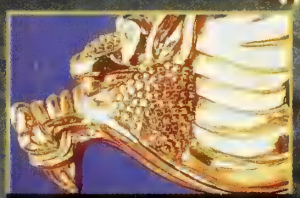
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Away to it all

A Dallas architect takes the pressure off his family's small two-bedroom house by building an addition that feels like a romantic retreat



BY ALICE GORDON



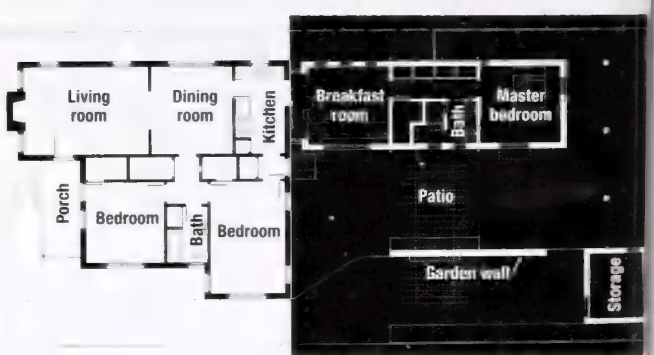




Even before Max Levy and his wife, Deborah, a psychotherapist, had bought their first house—a 1930s cottage in an old Dallas neighborhood—they dreamed o someday having a vacation place by the shore. After the birth of their two children, they still looked longingly to the beach But one house and a family were enough to handle, an besides, as the children grew—Ella is now 11, Art, 7—i became clear that they needed to add on to or trade in thei 1,100 square feet of space. At this point, thought the architect "We'll never see the shore." Then a quirky solution presente itself: Levy would build a vacation house in the backyard.

Actually, it's more of a master bedroom suite-cum-breakfast/family room attached to the kitchen. But it evokes th shore as surely as the smell of salt air. Outside, it looks like row of three little cottages. Inside, the atmosphere is seren the detailing playful (but not jokey), down to the screen-doo hardware. Sleek built-ins recall a houseboat. Walls are white painted exterior wood siding. Sky enters through skylights an generous windows. The whole family uses the wing, but whe the lights go out it is Max and Deborah's alone.

In size-fancying Texas, the whole addition is just 600 squar feet. That's fine by Levy. "For years I've had to convince client that the power of architecture has nothing to do with scale," h says. "When you reduce something, you get to the essence."



Invisible from the street, the addition, TOP LEFT, was built "to be polite to the old house," respecting its small scale and simple forms. Metal awnings bring in the soothing sound of rain. CLOCKWISE FROM TOP RIGHT: Skylit hallway to bedroom; pla (addition in black); bedroom with novel openings to the outdoors; family room, like bedroom, has two-by-four "mantel" for displays.

For more details, see Reader Information

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Keeping covered

If disaster strikes, will your house and possessions be adequately insured? Here's how to make sure they are



BY BARBARA B. BUCHHOLZ

Most homeowners know enough to buy insurance to protect a new house and its contents. They also know they should file their documents away securely, preferably off-premises in a safe-deposit box.

But there the paperwork usually stays, gathering dust year after year. Most homeowners see little reason to update their coverage periodically, even though the value of their houses and their possessions increases every year.

Some southern Californians discovered why this can be a mistake when a major earthquake occurred last year. The terms of their insurance policies rested on ground almost as shaky as their houses. Only one-third of the houses damaged were adequately insured.

Learning how to buy insurance and when to update it is tricky for two reasons. First, homeowner's insurance is not a necessity, unless you apply for a mortgage or the board of directors of your apartment cooperative or condominium association requires it. Second, there are no set times to update your insurance, although it makes sense to update when you renew your policy. It's up to you to keep track of shifts in value in the marketplace and to have your insurance accurately reflect what's at risk, explains Robert Fergusson, vice president of Marsh & McLennan Inc., an international insurance broker based in New York.

Shifts can occur quite suddenly. "There was a period in the early 1980s when silver was going crazy," says Barbara Schnitzer, who owns Fine Arts Appraisers in Chicago. "You could have had silver items reappraised weekly to keep up with their value went up, up, up."

The market for glass and lamps designed by Louis Comfort Tiffany moved in the opposite direction about 1990. Prices dropped between 20 percent and 30 percent, after they had climbed dramatically through the seventies and into the early eighties, says Sylvia Wolf Ipsen, an appraiser, of Sylvia

Mark Hampton

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Examine your insurance policy when you remodel. If the value of your house increases you may need more coverage

Leonard Wolf Inc., a New York firm that specializes in appraising fine arts, antiques, and decorative arts.

To help her clients keep their appraisals current, Barbara Schnitzer calls or drops them a note to let them know what's occurring in their area of collecting and whether they should have certain items reappraised. Robert Fergusson's firm mails a reminder before his clients' policies come up for renewal and asks if they've made significant purchases or deacquisitions.

Not all appraisers, brokers, and agents are so diligent, however. Conscientious homeowners need to be their own best advocates and request updates from their appraisers periodically, possibly every year when they receive renewal notices or in any case every few years, says Robert Bensman, president of Bensman Associates in Northfield, Illinois, an insurance and financial services company.

When Jeanne and Richard Press decided last spring to move to the Boston area from Chicago, one of the first things they did was to pull out the records of their photography and art collections and have the appraisals updated. "We had done so a few years earlier, but wanted to be sure everything would be fully covered in transit," says Jeanne Press, who selected a moving company that specializes in transporting art in addition to a traditional moving company.

Here are some other good reasons to examine your existing coverage and update it:

- Remodeling or adding on to your house increases its value and warrants more coverage.
- Buying furniture or art may necessitate adding to the coverage of the general contents of your household. Most general policies provide insurance for contents not itemized equal to half the replacement cost of the structure itself, says Robert Fergusson. "Half has proved sufficient historically, though it's always wise to add up the numbers to be sure it is enough," he advises.
- Expensive purchases such as jewelry or fur may necessitate separate coverage in a rider, if their value exceeds the dollar limits in your household policy (for these items often anywhere from $3,000 to $5,000). The insurance industry dubs separate coverage "scheduling."
- Keeping up with inflation demands a reevaluation of your possessions because they may take on more worth. Almost all companies include an inflation factor for the house in their policies. When that magic number is reached, your coverage automatically increases, says Fergusson.
- Good estate planning may involve dividing your belongings fairly among your heirs, and you may need the assistance of an appraiser to determine their value, especially if your family's antique silver tea service and Oriental rugs have been in your possession for many decades.

When St. Louisans Dwight and Keithley Miller built a 1,000-square-foot addition to their suburban house and added a large garage, they felt their coverage was sufficient. But when they applied to refinance their mortgage the bank told them otherwise. Updating their insurance coverage was relatively simple, however: They told their agent they needed to increase the limits on their policy to reflect their new mortgage. Such an update can often be done using prior documentation, depending on how recently it was completed, how detailed the information is, and how volatile the real estate or fine arts markets have been.

If you decide to hire a new insurance agent, broker, or appraiser, be aware that appraisal fees and insurance premiums may vary in both quality and price. It's smart to shop around and get estimates from more than one source. Always check credentials, making sure that the brokers or agents you contact have been licensed by the state. An insurance company should have an "excellent" rating provided by an independent firm such as A.M. Best, which publishes these evaluations; be able to provide references; explain how they pay claims (and how quickly); and offer a quote on what it will cost to have their company protect your house and its contents. An appraiser should be qualified to make the requested valuations, be they for the value of the home itself, its general contents, or any special collections, such as rare stamps.

For the names of appraisers to evaluate the structure of your house, you can call your bank; your state's appraisal licensing board; the Appraisal Institute in Chicago (312-335-4100); or the National Association of Realtors, also in Chicago (312-329-8200).

Appraisers who evaluate the contents of a house should be members of the American Society of Appraisers in Washington, D.C. (703-478-2228), or the Appraisers Association of America in New York (212-889-5404). Both organizations have directories of members; many appraisers belong to both groups.

Most appraisers charge a flat fee or an hourly rate rather than a percentage of a house or object's value. (Charging a percentage was the standard until about twenty years ago, when it was deemed a conflict of interest since it could be an incentive to raise valuations.)

Fees vary in different parts of the country. In the New York metropolitan area, per-diem fees range between $1,500 and $2,500, depending on the size of the collection, its uniqueness and quality, notes Sylvia Wolf Ipsen. Hourly fees in New York range between $150 and $250, and include time spent on and off the premises and for research, she adds.

The actual valuation can follow two different systems. Most appraisers base their price on replacement cost rather than on the actual cash value (ACV) paid, which benefits consumers in the long run. While an ACV premium is less expensive, it factors in depreciation, and it pays less—maybe $300 on a $2,000 sofa bought four years ago. With a replacement premium, you'll be able to afford to buy the same or a similar sofa.

Replacement value is especially important when an item has increased in value. A South Seas pearl necklace may have cost you $35,000 ten years ago, but because of the pearls' increasing rarity, it may cost you $120,000 to replace today, says New York jeweler Christopher Walling.

In addition to securing written appraisals and prices,



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Photographs of your possessions will help you keep track of all you own in the event of a theft or fire

most appraisers advise you to take photographs or shoot a video of your possessions. The pictures will help you keep track of all your belongings in the event of a theft or fire. "If something is stolen and you remember it a month after you've filed a claim, the insurance company is not going to look kindly on your forgetfulness," says Robert Bensman.

Barbara Schnitzer photographs her clients' possessions as part of her service and keeps the negatives to refer to for updates. You can take your own pictures or shoot your own video or hire a professional to do so.

Some appraisers think photographs are better than videos. "Though you may find the idea of a video appealing, it's less likely to interest an adjuster who has to sit through a long tape to get to one particular frame," says James F. McDonald, an appraiser in the Chicago area.

Robert Fergusson and his colleagues believe it is easier for a homeowner to safeguard and have quicker access to one video than to dozens or hundreds of snapshots.

Now a new computer program, Quicken Deluxe 4 for Windows, from Intuit Inc. of Menlo Park, California, can help homeowners keep track of their possessions. Owners record their belongings, along with purchase prices and current values. (The program provides a list of typical belongings and costs to help people remember what they need to insure and for how much.) Owners can enter information on insurance policies and have the program check whether their coverage is adequate. If owners need to file a claim, Quicken Deluxe 4, which requires an IBM or compatible computer and retails for around $69, can print out forms that major insurance carriers accept.

When you have finished updating your coverage, you may end up with two policies—one that protects the structure and its contents and protects the homeowner against personal liability, and another that provides excess coverage and riders for jewelry, furs, and imported carpets. The policies may come from different carriers. It makes sense to designate one insurance agent or broker to coordinate both policies in order to be certain that there are no gaps or overlaps.

LIABILITY INSURANCE

Not so long ago a guest to a Chicago home who mistook the door to a basement stairway for a closet, fell, and was killed. The homeowner it happened to was a client of Chicago attorney Daniel K. Cray. "The case was settled out of court and our client had adequate liability coverage," says Cray. "Otherwise, he could have lost everything he owned."

Because of the possibility of such freak accidents, homeowners can almost never have too much liability coverage, or protection from third-party claims, says Cray, who recently represented a homeowner who had shoveled the snow from his walkway only to have an older guest with poor eyesight slip and fall; in this case, too, the homeowner had adequate coverage and the suit was settled out of court.

Fortunately, such coverage can be increased inexpensively. "You can increase your limit from $50,000 to $500,000 for ju $10 or $20 a year," says Robert Bensman. He recommen homeowners be insured to an amount equal at least to their n worth (the fair-market value of their assets minus debt).

Robert Fergusson suggests an amount not less than $1 mi lion and closer to $5 million.

Before you update and try to increase your primary liabili coverage above your policy's limit, be certain you've first pu chased the full amount. Says Fergusson: "If you buy addition coverage to exceed the $500,000 limit on your primary polic but you've only purchased $300,000 on your primary poli and not the full $500,000, there's a $200,000 gap. You' responsible for that first, before the extra coverage kicks in. I got to come from somewhere. You don't want it coming out your back pocket."

DISASTER RELIEF

In the past few years, severe floods and earthquakes ha raised concerns about insurance coverage in the event of na ural disasters. It's critical to periodically update the covera that protects your house from natural disaster—especially you live in a part of the country prone to tornadoes, hurrican or firestorms—and to do so before disaster strikes. Flood a earthquake coverage can be difficult and expensive to get some areas. In certain participating areas they are easy to obta and in some areas they are required.

Insurance carriers administer flood coverage through t federal government's National Flood Insurance Progra (800–638–6620), which charges the same rates for all carrie "The coverage is relatively expensive, with a $500 or $750 d ductible, which is based on the flood zone (different areas the country have different risk rates) and construction dat says Bensman.

For structures to be insured for their replacement cost in ca of a flood, the maximum amount of insurance available $185,000 per policy for a single-family house, or 80 percent the replacement cost of a dwelling valued at less than $185,0 at the time of the loss, according to NFIP guidelines. The co tents can be insured only for their current value—cost min depreciation—and only up to $60,000. "There are tables th detail those amounts," says Fergusson, who adds that you c buy excess flood insurance, though it's hard to find.

Earthquake insurance has a high deductible of 10 perce to 15 percent of the limit on a dwelling. In all states exce California, this coverage is attached as a rider; in California sold separately. The terms there are already among the m strict and the premiums among the most expensive natio wide. They're also likely to be increased, since insurers were with worse claims than they anticipated due to the magnitu of last year's quake in southern California. ■

Barbara B. Buchholz is a writer who specializes in financial an design topics. She lives in Chicago.

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Lamps

Swing-arm Lamp The original swing-arm wall lamp, created by George Hansen in 1947, is unobtrusive and eminently functional. Its cast-brass arm swivels 180 degrees; its conical shade is a perfectly proportioned cap. **Akari Lamp** Sculptor Isamu Noguchi's truncated paper cone on a wire stand was inspired by an ancient headdress. **Lampampe Lamp** The glow that emanates from German lighting designer Ingo Maurer's Lampampe brings both comfort and illumination.

Part of an inventive series from the early seventies, the lamp, with its crinkled rice-paper column and coolie hat shade, is supported by an internal wire frame and lit by a single 100-watt bulb. **Tizio Lamp** Designed by Richard Sapper, the Tizio lamp is one of the celebrated lighting designs of the 20th century. Its counterweighted arms, cantilevered in perpetual balance, and adjustable shade in matte black have made it a favorite since 1971. **Hartman Lamp** So slender it nearly vanishes, this arc of polished brass, designed by Cedric Hartman, has been ubiquitous since the 1960s. Its tent-shaped shade—a simple reflector that makes efficient use of a 40-watt tubular bulb—emits a sweep of warm downlight that doesn't interfere with sight lines. **Moon Ladies Lamp** This six-foot floor lamp, with its gold leaf finish over cast bronze, is a copy of a 1930s design by sculptor Diego Giacometti.

Akari Lamp





Lampampe Lamp

Tizio Lamp

Swing-arm Lamp

Hartman Lamp



Moon Ladies Lamp

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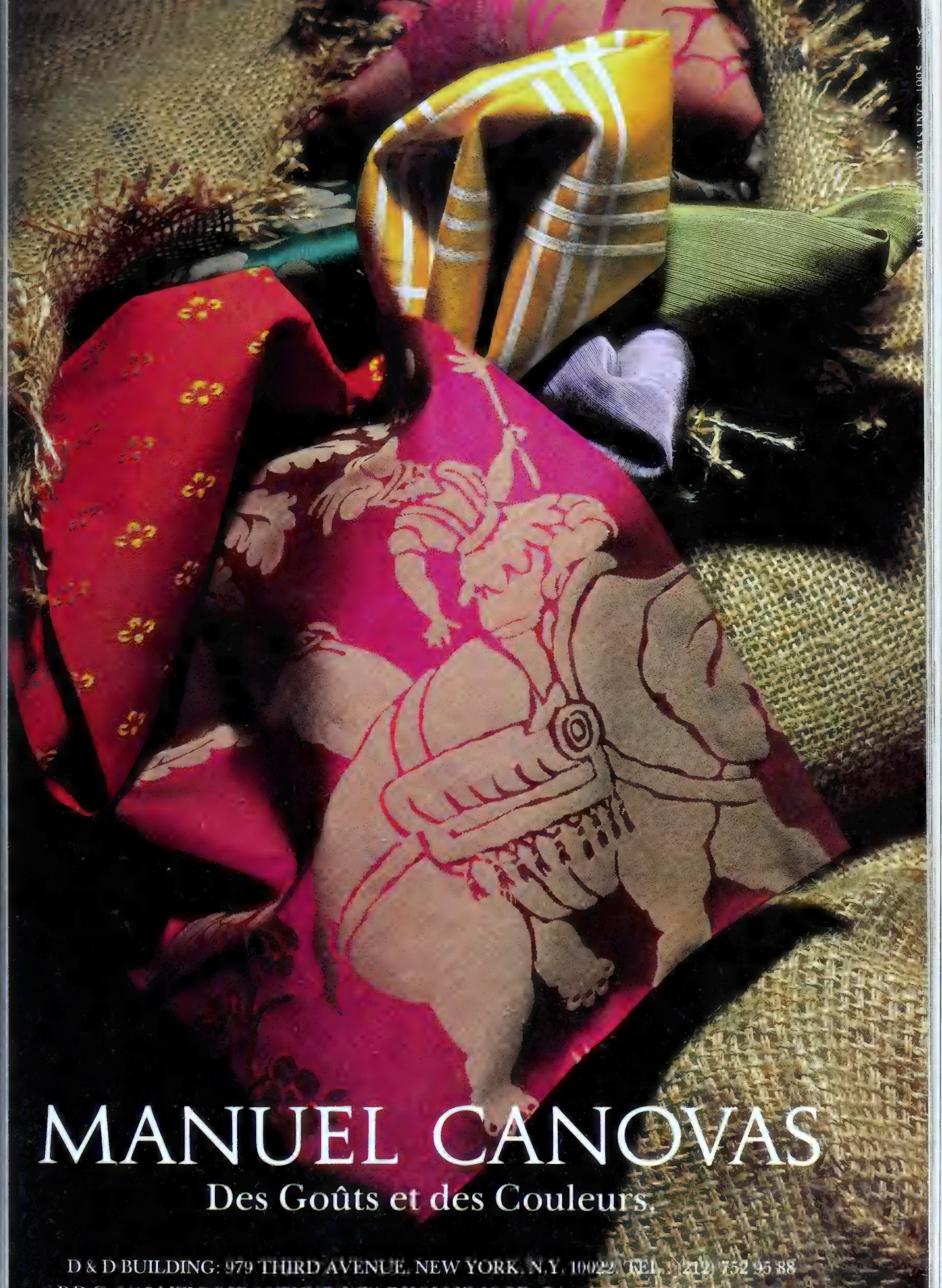
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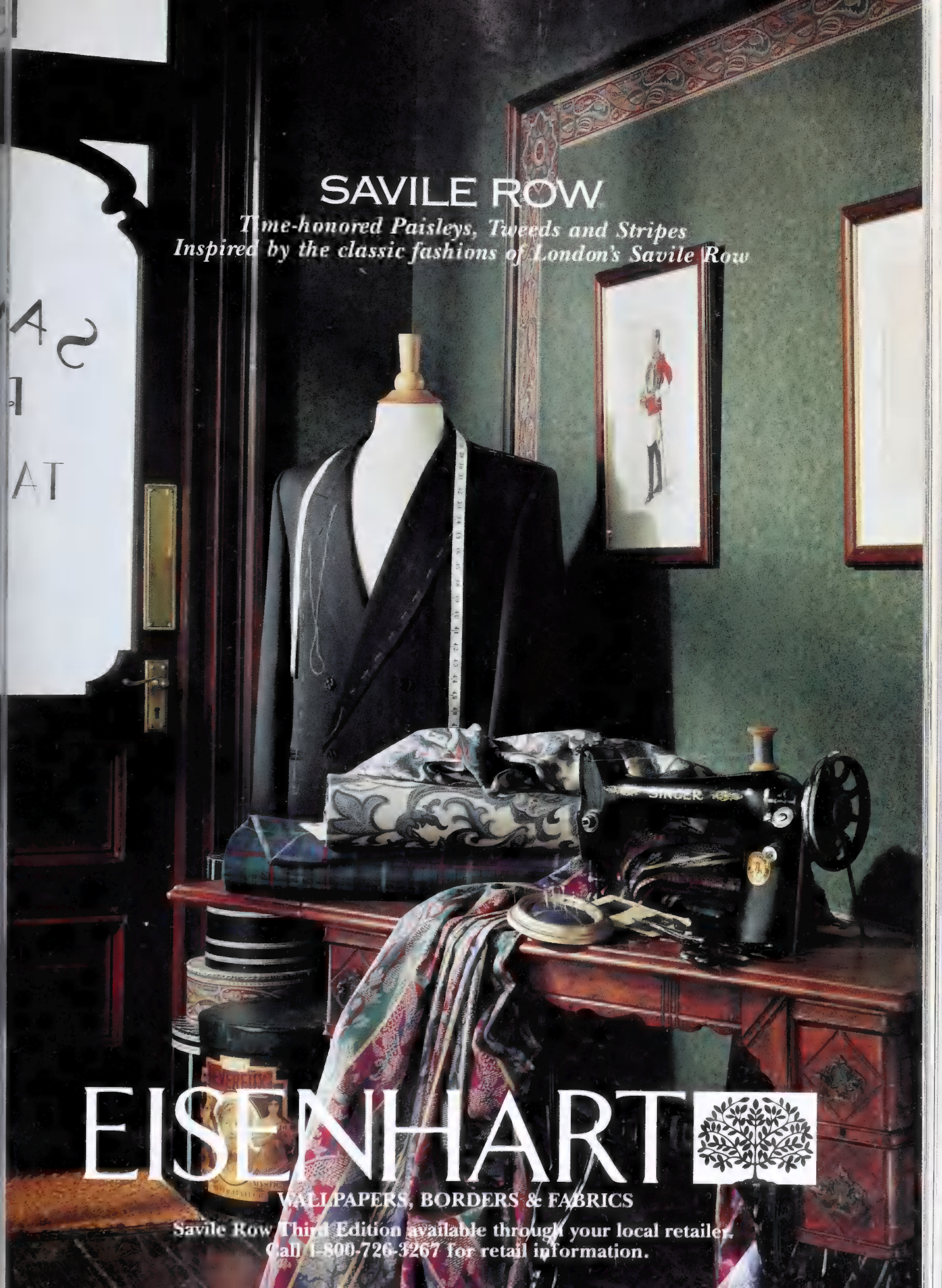
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White Chair

Klismos Chair

Stacking Chair

Eames Lounge

Chairs

Vanity Fair Chair This red leather Art Deco armchair from Poltrona Frau was designed in 1930 for the lounges of luxury liners. **Haus Koller Chair** Josef Hoffmann's 1911 armchair ushered in the century, its simplicity a rejection of Victorian excess, its lines curvy enough for comfort. **Klismos Chair** T.H. Robsjohn-Gibbings, an American furniture designer of the 1940s, delighted in excavating ancient ideas and reinterpreting them for modernity. He reached back to ancient Greece for this walnut chair with leather-thong seat, splayed legs, and enveloping backrest. **White Chair** This early 20th-century chair by Eliel Saarinen is a lightweight Jugendstil throne hand-carved of solid birch, then lacquered in luminous white. Its rectilinearity is relieved by a foam-cushioned seat and crescent-shaped armrests. **Stacking Chair** Danish designer Arne Jacobsen's chair, emblematic of the free-form 1950s, is playful in silhouette, practical in use. Of laminated plywood, heated and molded into subtle but complex curves, the chair is lightweight, sturdy, and stackable. **Eames Lounge** A radical departure in design and construction from what came before, the 1956 lounge by Charles and Ray Eames for Herman Miller has huge leather cushions joined to three cherry or walnut shells that are mounted on a five-pronged cast-aluminum base. **Pension Chair** Alvar Aalto's 1946 chair of natural birchwood with linen webbing is informal and bouncy.

Haus Koller Chair

Pension Chair

Vanity Fair Chair

Racetrack Table

Tables

Telephone Table Designed by Karl Springer for the Duchess of Windsor in 1965, this table answers a particular 20th-century question: where to put the telephone. With simple rectilinear lines, the diminutive table on casters comes covered in embossed leather, snakeskin, Fortuny fabric, or lacquered linen. As many sell today as did thirty years ago—a sure sign of a classic. **Racetrack Table** A symbol of the early eighties vogue for high tech, Joe D'Urso's generous oval on casters or glides brings the industrial look home. Manufactured by Knoll, it remains a perennial favorite for dining or as a conference table or desk. **Eileen Gray Table** A contemporary of Le Corbusier, Irish designer Eileen Gray conceived this chrome-plated, tubular-steel end table for her own home on the French Riviera in 1927. Its quarter-inch-thick clear glass top can be raised or lowered as needed.

Telephone Table

Eileen Gray Table



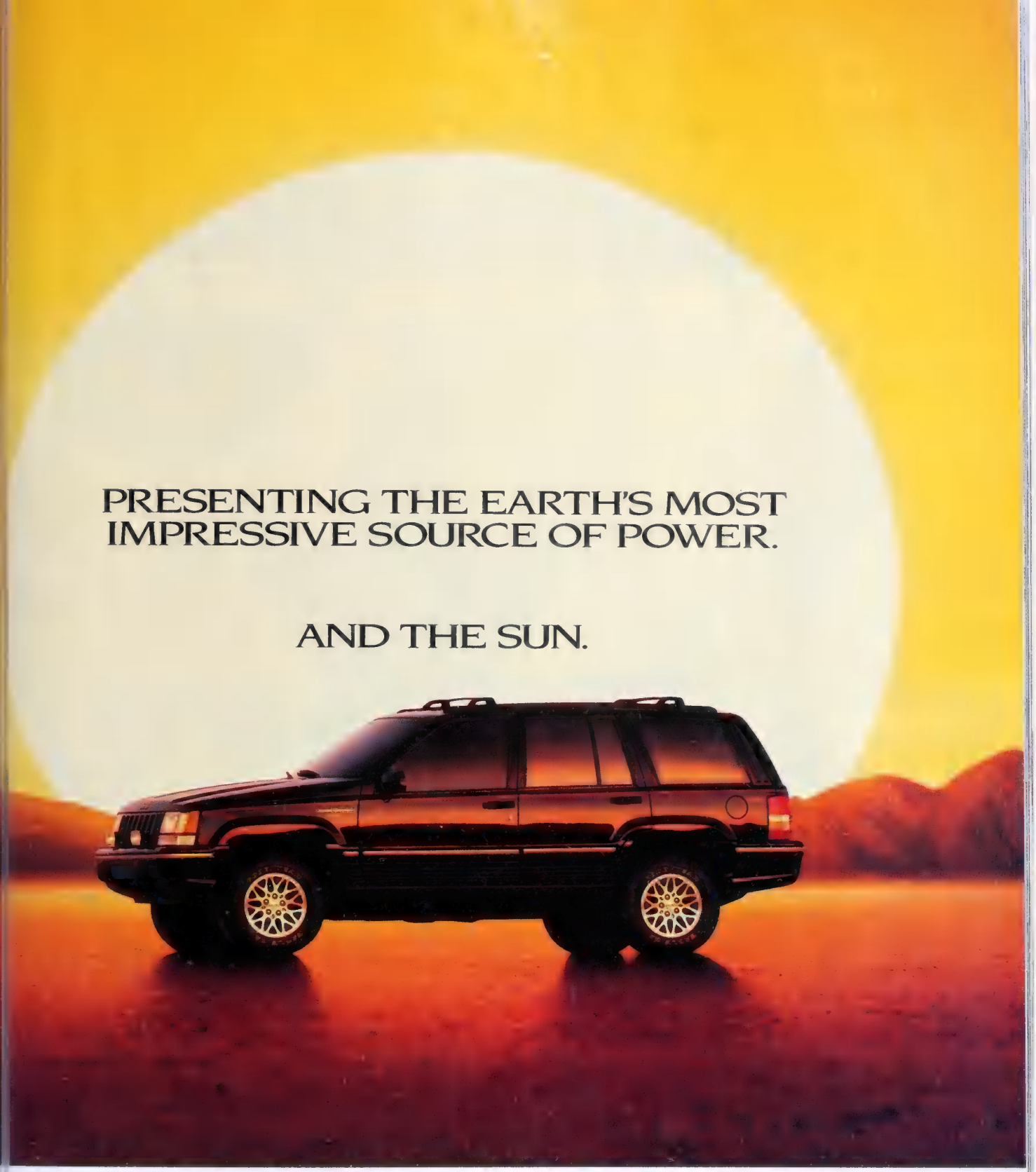


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The language of luminosity

In a simple fishing village north of Copenhagen lives a remarkably sophisticated glass-making couple whose great strengths are vibrant color; clean, spare forms; and feather lightness



Limited-edition Hinz-Kjær glassware. FROM TOP: **Bicolored bowl, striped-and-solid bowl, tall vase, half-sphere bowl, platter. Anja Kjær glasses for Royal Copenhagen. Bowl with contrasting rim. The designers.**

BY LINDA DYETT

Sometimes decorative objects are praised for their neutrality, for a mix 'n' match flexibility that lets them blend equally well into Baroque, Biedermeier, and Bauhaus settings. And then there's the glassware made by Darryle Hinz and Anja Kjær, which does not so much melt into an ambiance as co-opt everything around it into its own luminous idiom.

Hinz and Kjær's work encompasses vases and stemware, candlesticks, sake sets, bowls small enough to hold Terra Chips for two, and platters big enough to overwhelm a dining room table. Their work speaks a new language of spare form executed in the kind of incandescent color that is usually found on a computer screen, or a hologram, or a halogen lamp. Here is glassware for the revved-up visual needs of the E-mail generation, and for the optically-deprived as well, who have spent too many seasons in beige-and-white interiors. Here, too, are designs for the growing numbers who are resolutely anti-clutter, who seek to define their space with just a few strong pieces.





American-born Darryle Hinz and his Danish wife Anja Kjær (AN-ya KAY-er) are based in Gilleleje (Gilla-LYE-a), a small Cape Cod–like fishing village an hour north of Copenhagen. The two share a particular penchant not only for oranges and aquas, but also for amethyst, lemon yellow, and the occasional eucalyptus green. Their tonal combinations are invariably idiosyncratic: saffron with blood-orange, chartreuse with a violet band, cerise with tangerine—juxtapositions that play off the beauty of each hue.

Connoisseurs go beyond color, however, when they praise Hinz and Kjær as among the most provocative studio glass virtuosos in the world today. The two are regarded as technical as well as design perfectionists. Their glass has a beautiful chime. Its curves and feather-lightness feel exquisite in the hand, and its forms are simple. In their limited-edition line on display at museums and retailed at a few home-design shops scattered around the world, Hinz and Kjær are known for working to the thinnest, tension-filled limits of their molten material, and then hand-finishing the rims for an extra measure of durability. They have also created collections for Royal Copenhagen—pieces that are not the traditional lead-filled variety of crystal, but are instead a >

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Anja Kjaer loves glass for the "fascination of soft and hot. You can shape glass any way you want, there's no waiting for the result, and it lets you work with bold color"

barium compound. Hinz-Kjær prefer this glass, which is regarded as safer than lead crystal for food and drink. (It is supplied by Philips, the Dutch electronics company.)

Kjær and Hinz are cottage industry craftspeople who live and work in a real cottage—a neat lime-washed white brick one with a red tile roof. It occupies the premises of Gilleleje's former customs building—the town lies directly across the Øresund strait from Sweden. Upstairs are living quarters for Kjær, Hinz, their two-year old daughter, Chi Chi (Olivia), and Kjær's sixteen-year old daughter, Adelaide, from a former marriage. The downstairs is devoted to the glass business. A furnace is stationed in the center, with nearby bins holding long iron shaping rods. Stacked in arm-level cases on the wall are the sources of their magic-making—beguiling pigment bars of concentrated colored glass that look like brilliantly hued candles. When little pieces of these wondrous bars are affixed to the molten glass, they instantly become one with it. Adjoining at one side of the studio are a small gallery and shop; on the other are found a worktable for sketching new designs, packing the finished goods, and doing the accounting work.

They work on every piece together, but like any design couple they have their own unique division of skills. Kjær, 38, the daughter of a Copenhagen architect who designed row houses and kitchen hardware, is usually the form-giver, conjuring up the curves of the vessels, the tapers of the stemware necklines, the perfect heights of the half-bowls, the stripe widths, and the floral silhouette motifs that appear on a growing number of their designs. The inspiration for these designs, she and Hinz allow, comes from everywhere: the blues of the Danish sky and the nearby sea, everyday consumer goods—the graphics on a can of olive oil, for instance—textiles, the combinations of clothing colors they notice on the street.

Hinz, 45, is a glassblowing maestro whose gentle, controlled puffs on the blow-pipe produce a uniquely radiant skin-thin glass. A ponytailed native of California's San Joaquin Valley, he started studying crafts and design at California State University at Fresno. Specializing in ceramics as an undergraduate, he did his master's degree in art history, which is how he first encountered the aesthetics of both Scandinavian minimalism and glass. Early on, Hinz saw "the endless sculptural possibilities of glass, the way it is frozen form—solid and fluid at the same time, and the way it feasts on light. It's the only material for me," he has concluded.

In 1973 Hinz moved to Scandinavia to learn to be a glassmaker. (Since the postwar years, art glass from Orrefors and Kosta Boda in Sweden, Iittala in Finland, and Holmegaard in Denmark—now part of Royal Copenhagen—have rivaled Italy's.) He apprenticed first at Orrefors, where he picked up the ornamental etched "Graal technique" that is now used in Hinz-Kjær's floral designs. Then he went to Kosta Boda, famous for its colored glass.

In 1982 Hinz took an appointment teaching glassblowing design and technique at Copenhagen's School of Applied Arts. One of his students was Anja Kjær, who specialized in graphic design (she grew up surrounded by brash, outsized Marimekko solids, florals, and stripes) until she figured out that she, too, wanted to work with her hands. She also experimented with ceramics for a time, but then she discovered glass and Hinz. Hinz's charms are self-evident, but what about the attraction of glass? "It's the fascination of soft and hot," replies Kjær. "You can shape glass in any way you want, there's no waiting-time for the result, and it lets you work with bold color."

Kjær and Hinz recognized that they worked well together—particularly important in the glassmaking trade—and started a small-scale glassmaking collaboration in 1983. Glassblowing—the shaping of a mixture of molten sand, soda ash, and potassium moments after it has been taken from a furnace heated to a couple of thousand degrees—is typically a group activity, and it is not unusual for art glass studios to employ at least half a dozen craftsmen. Hinz and Kjær are a rare instance of a glassblowing couple in equal partnership. When their furnace blazes—from 8:45 A.M. to 2:45 P.M. on most weekdays—they are available to no one but each other, working in silence with the determined rapport of surgeons, each anticipating exactly what the other is about to do.

Each of them also has a relationship with the Royal Copenhagen company. Hinz has designed a stemware series called Neptun, in which the bulb of each glass is perched on a rilled and glittering sea snail. Kjær has designed and oversees the production of several collections, including the Harlekin series of colorful bowls, a line of stemware called Attica—in which the fingers rest comfortably on two rings that separate vessel from stem—and vases and bowls in a series called Gardenia, whose undulations mimic the folds of a flower.

Their Royal Copenhagen connection not only provides Hinz and Kjær with a firm financial base and wide exposure, but also enables them to experiment. Having the use of a huge furnace at the Holmegaard factory gave Kjær the opportunity recently to produce a two-foot frosted glass serving platter festooned with sandblasted flying loons.

Asked whether there was any Danish-American duality in their designs, Hinz and Kjær agree that art glass is on an international wavelength today. If they are allied with any glassmaking tradition, they propose that it is Venetian, with its tradition of delicacy and thinness. The Hinz-Kjær aesthetic is less a matter of place than of time. The wares they produce are eloquent in a variety of cultures because they speak a contemporary language of luminous simplicity in forms as chaste as talismans. That is their allure in homes today. ■

New York–based Linda Dyett writes about design and fashion. She lived for many years in Denmark.



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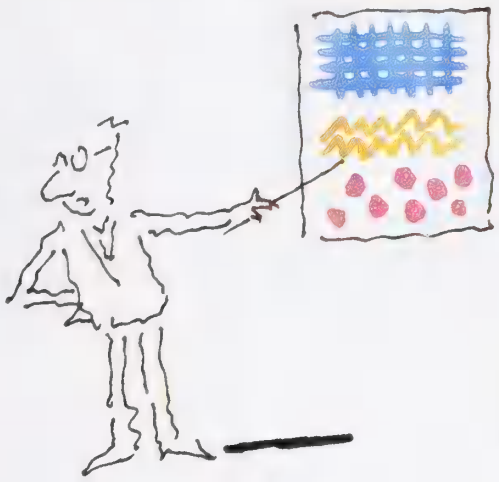


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house beautiful
MARCH 1995



A lesson for everyone

There are so many decorating lessons in this issue that I can safely promise every reader at least one personally helpful idea, and I am going to point out a few that I would hate for anyone to miss.

Notice how John Saladino sticks to solid color fabrics for upholstered pieces and uses pattern only on table covers or pillows in a major restoration and decorating project he recently completed. "I only use the finest Oriental rugs," John adds; "they never betray you." But what I like most are his characteristic juxtapositions of texture: a rusted I-beam and old French chest in a gleaming stainless-steel kitchen; a simple gray linen quilted slipcover on a mellow old wood–framed Italian chair; a dressing table draped in soft leather next to a silk rug.

Study the system for displaying a changing collection of photographs that Eve Robinson designed for her own apartment, and be sure to see the stainless-steel mesh doors that slide open for access to the electronic equipment in her handsome living room. (For more ideas on what to do with the television, check out this month's Style Beat.)

When you get to our color story you will see how one hue plus white can unify and dramatize a space. Think about what that foolproof formula can do in one of your rooms. If you don't like the hunter green, maybe deep brown would work for you. If periwinkle is too rich, maybe you'll want sky blue.

Notice how well reproductions based on the handsome furniture George Washington collected for Mount Vernon in the 18th century can live into the 21st, as demonstrated in the setting Victoria Hagan created for us in the greenhouse on that estate. She dressed the furniture in the same kind of slipcovers Martha Washington might have ordered to protect her furniture from the endless stream of houseguests that filled our first president's home on the Potomac.

A century later, the same kind of hospitality ruled at Mark Twain's house in Hartford, Connecticut, where my wife and I on a recent visit found a wonderful quote from Ralph Waldo Emerson incised over a mantelpiece: "The ornament of a house is the friends who frequent it."

Today we often gather with our friends in restaurants like the new Cub Room in New York, where the co-owner and chef Henry Meer has created a bar as friendly as a living room. For those who cannot get to this busy new bistro, Meer has developed some hearty winter dishes for House Beautiful that we can all make for ourselves.

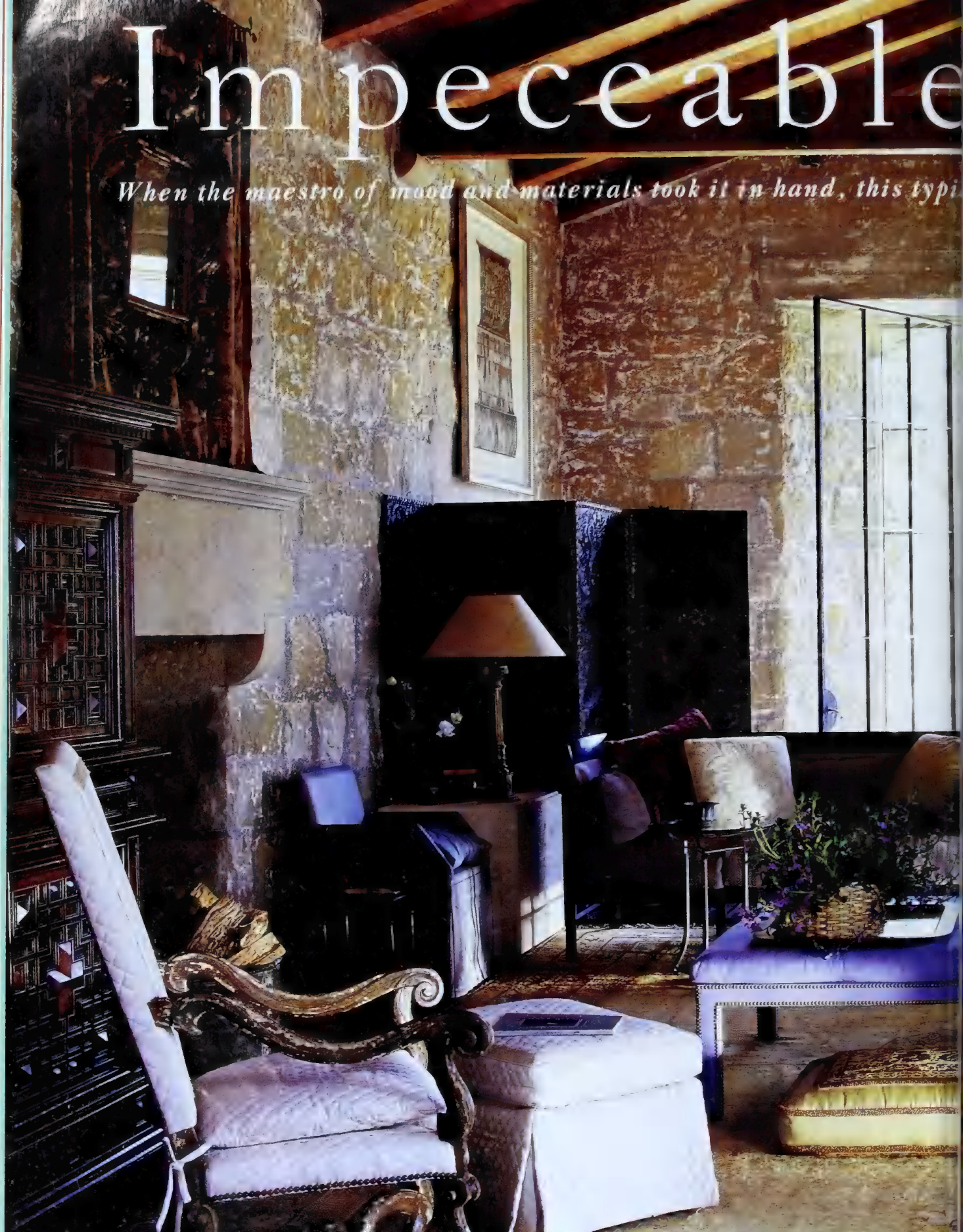
They may not turn out exactly like the dishes Hank creates, nor may our rooms be quite as impeccable as the examples provided by talented designers like John Saladino, Victoria Hagan, and her former associate Eve Robinson. But they will be ours, ornamented by the friends who frequent them.

Louis Oliver Gropp

EDITOR IN CHIEF

Impeccable

When the maestro of mood and materials took it in hand, this typi



To harmonize with the Renaissance and Baroque antiques he often includes, John Saladino produces a lean, elegant upholstered furniture line, some new pieces of which are seen in this living room. Such antiques—here in the foreground—along with choice Oriental rugs, create the dramatic historical expectations the designer thrives on. One of Saladino's decorating rules: only solid-color upholstery fabrics.



mperfection

ities California house gained the aura of an ancient farmhouse in Tuscany

BY MARILYN BETHANY
PHOTOGRAPHY BY DOMINIQUE VORILLON
PRODUCED BY SARAH KALTMAN

"This is very John," says the owner of the stone hacienda near Santa Barbara, California gesturing toward an exposed I-beam in her kitchen that has rusted to a perfect turn. "Nothing has shine in his life. It's all brushed this and weathered that. He had them wrap the beam in gauze and spritz it with water every day so it would rust evenly."

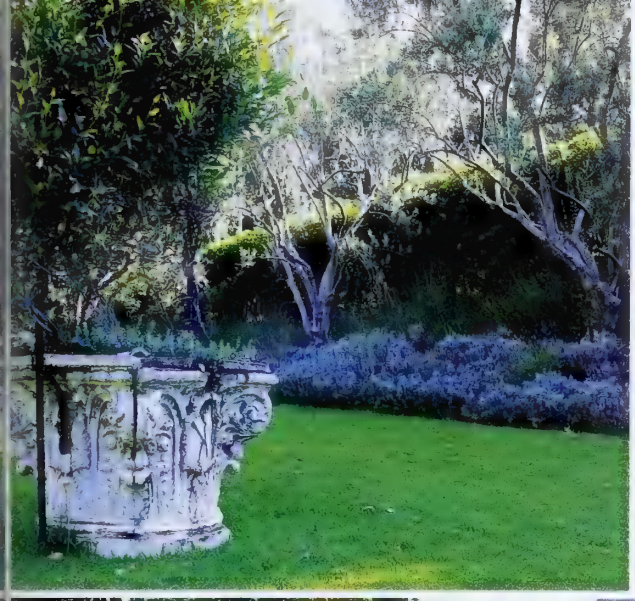


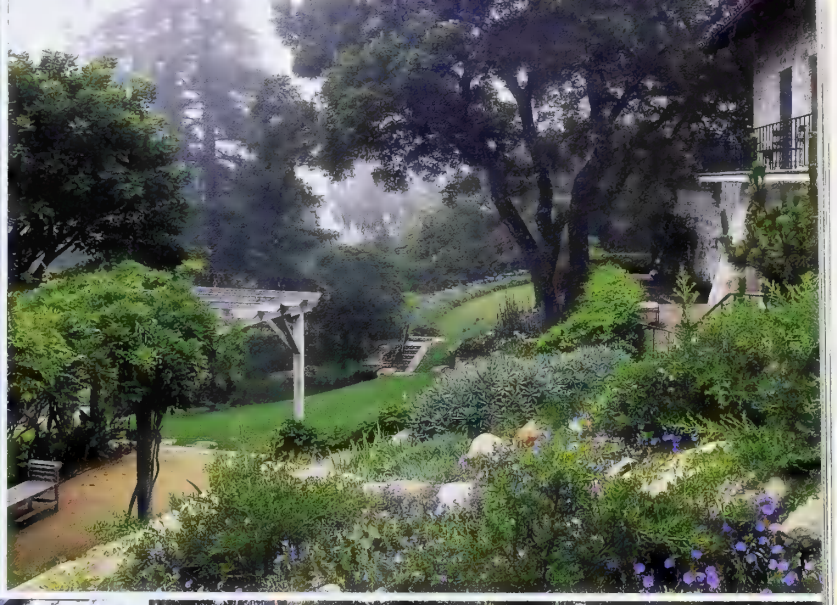
Basted beams are nothing new in this client's life. It is the second house she and her husband have entrusted to New York designer John Saladino. Whether at their home on the East Coast (May through October) or in Santa Barbara (November through April), the couple come in daily contact with materials that have been sandblasted, acid-etched, stripped raw, rubbed the wrong way, left out in the rain, and otherwise abused in their designer's quest for impeccable imperfection.

John Saladino has a very old soul. In his work one sees a passion for classicism and a certain enthusiasm for the moment at hand, but there is little to suggest that he holds high regard for much that happened in the years between the fall of Rome and the rise of the Bauhaus. Curiously, this marriage of extremes comes off very nicely in American houses of a certain age. Especially ones with noble bones. "I begged them to buy this house," says Saladino. A part-time resident of Santa Barbara himself, Saladino knew the area well, and he was right about this place. It was everything they wanted.

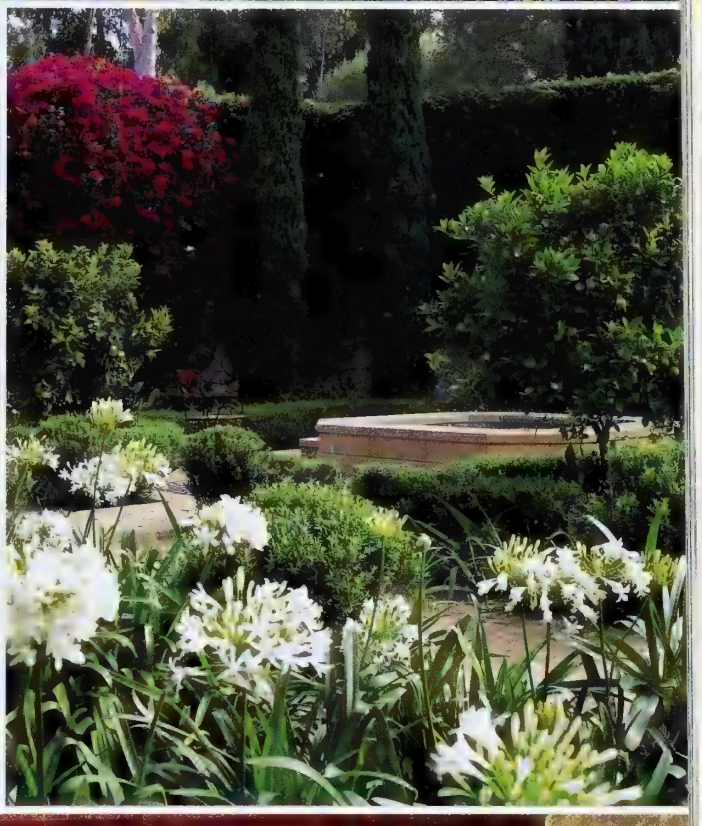
Considering the size of the property (fifteen acres), the house, while far from small

When the tile roofs (ABOVE) were redone, the lichen-encrusted top layer was temporarily set aside, then replaced to disguise the too-new-looking underlayers. Reports the owner, "In interviews with the contractors I said, 'Strike the words remodel and renovate from your vocabularies. This is a restoration.'" OPPOSITE, FROM TOP LEFT: In one of many outdoor rooms planted by the garden designer Nancy Goslee Power, a 16th-century Italian wellhead is surrounded by lavender and olive trees. Throughout the property the scents of the Mediterranean dominate—rosemary, citrus, gardenia, rose. A stone fountain doubles as a heated spa. The beams, which had been painted dark brown, are stripped raw; entry hall is furnished with Jacobean chairs and a Venetian-silk-draped table. A welcoming fire can be glimpsed from the covered gallery. Outdoor dining room recently got its own fireplace.















In the dining room, a big slice of an Italian column forms the table base. The top, of honed Nembro marble, was custom made. Mexican bricks, twice as thick as tiles, pave most of the floors throughout the house. The Saladino-designed Scallop chair softens antique seating.



was not grotesquely oversized either, as houses on big lots in this area tend to be. Sited high in the foothills of the Santa Ynez Mountains, it offered views of chaparral-covered peaks to one side, lush gardens to the other and, straight ahead, the sparkling ocean vistas that make Santa Barbara among the great places to live in America.

Perfect as it was in so many ways, to the prospective owner, standing in the black-topped entry courtyard before the red-roofed, white-painted stone house, "It looked hot." She might have taken comfort in the knowledge that in the Saladino palette there is no black and white, only shades of gray. And cream. And taupe. And lavender. And that in the fullness of time (after all, Rome didn't decay in a day), all would be well.



And it is. The nasty black macadam—a depth of twelve inches had accrued—has now been scraped away and replaced with local Santa Barbara stone. The sun-baked glare is now dappled by the shade of a mature California live oak that was painstakingly transplanted from elsewhere on the property. (To prevent shock, the roots were gradually boxed over eighteen months.) And the bright white of painted stone has been lightly sand-blasted away, leaving just enough traces of white to suggest that this is an ancient house that has seen it all.

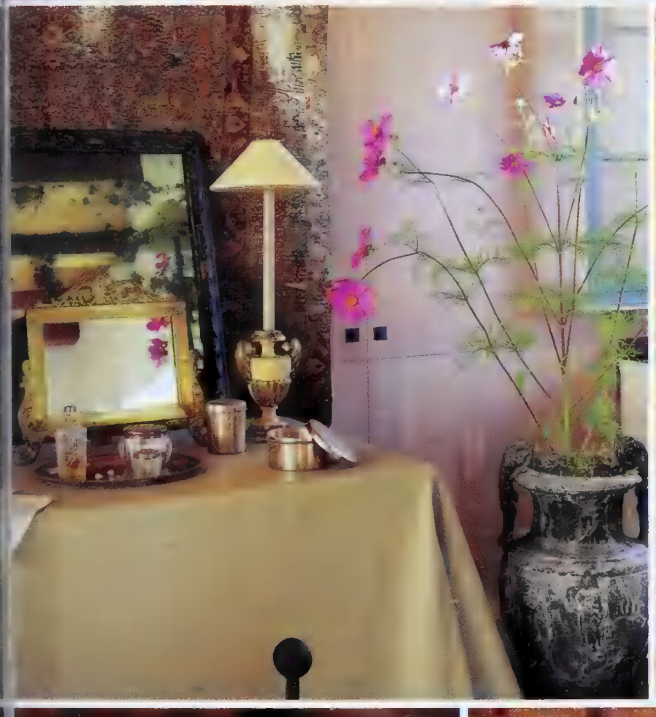
Soaring stone walls two feet thick demand furnishings of uncommon gravitas. For comfort, Saladino, with senior staff designer Jacqueline A. Colliton, relied on modern upholstered seating of his own design. For atmosphere, however, he reached as far back as 17th-century Italy for baronial beds, occasional tables, pull-up chairs, and case pieces. Though most of the antiques were found in New York, they are reminiscent of things earlier settlers of Santa Barbara shipped around the Horn.

Saladino's beaker lamp stands on his Balustrade table (ABOVE); **chairs are Italian antiques. His precision mix of scales and vintages has none of the randomness usually associated with eclecticism. Enormous industrial steel and glass doors at each end of the living room were custom-made for this space.** OPPOSITE TOP, BOTH VIEWS: **An antique French cabinet provides rough counterpoint in a kitchen of smooth brushed stainless steel.** CENTER, BOTH VIEWS: **In the daughter's bedroom suite, a dressing table is skirted in buttery kidskin.** BELOW LEFT: **A 17th-century Italian bed dominates the master bedroom. Mirror is hung with heavy ropes.** BELOW RIGHT: **A glass grid wall is all that separates a bedroom from its adjacent bath.**

For more details, see Reader Information









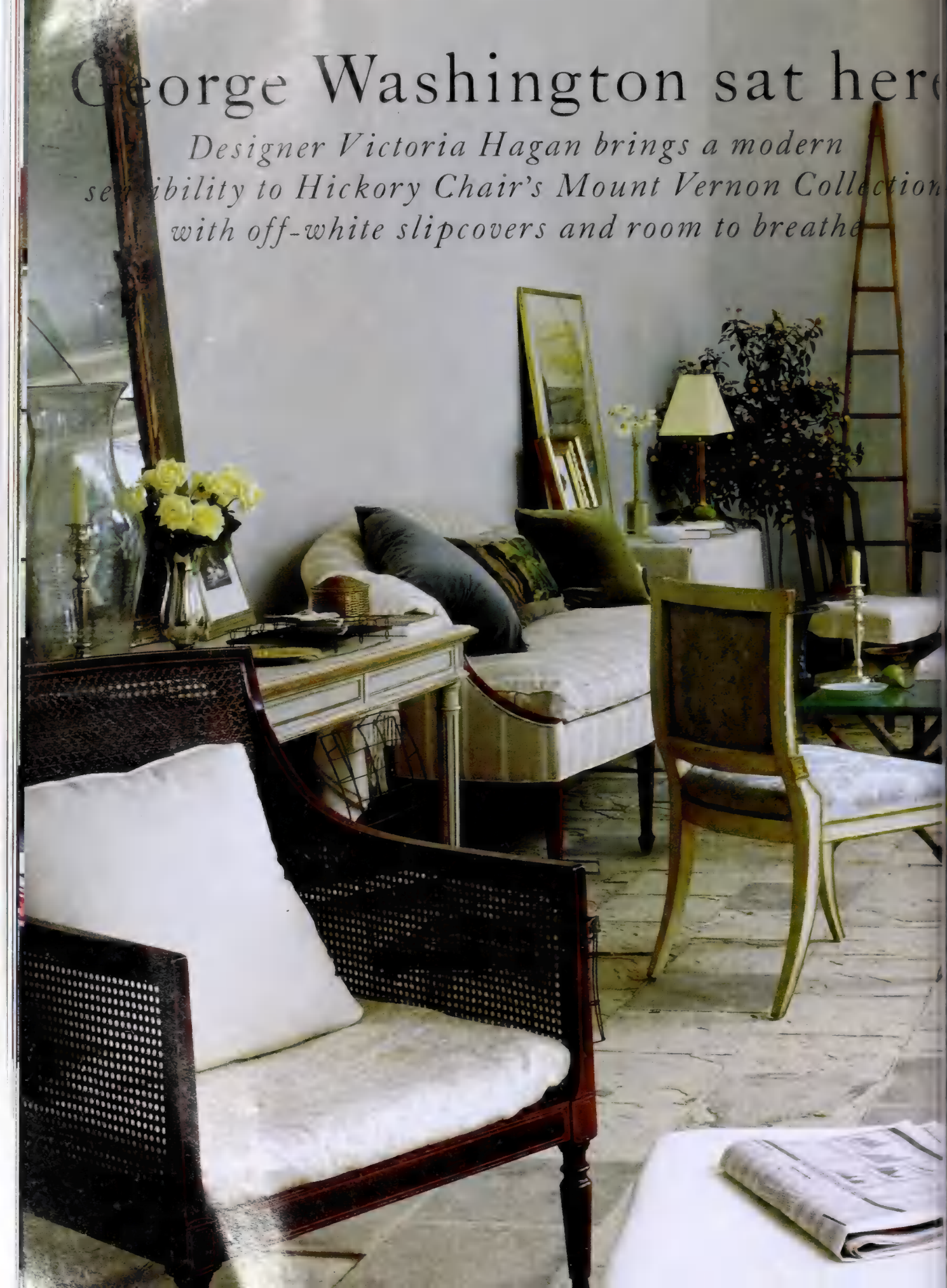






The owners maintain suite-size quarters for their grown son and daughter, both of whom live on the West Coast. Their son's room, which a former owner used as a painting studio, opens onto a garden corridor with clipped boxwood and roses.





George Washington sat here

Designer Victoria Hagan brings a modern sensibility to Hickory Chair's Mount Vernon Collection with off-white slipcovers and room to breathe



he greenhouse at Mount Vernon becomes an airy
ving room with pieces from Hickory Chair based on original
rnishings in our first president's Virginia home: a dining
ble and Hepplewhite sofa, a French bergère and Martha
/ashington's straight-backed sewing chair in slipcovers from
ıe Mount Vernon Collection. Schumacher velvet pillows;
ercury glass vase, Rooms & Gardens; antique fabric on table,
ee Calicchio; collage, Stubbs Books & Prints.



BY JILL KIRCHNER
PHOTOGRAPHY BY WILLIAM WALDRON
PRODUCED BY SARAH KALIMAN

George Washington's ancestral Virginia home, Mount Vernon, was built over 250 years ago, but when New York designer Victoria Hagan recently visited she was taken with "its contemporary spirit. The house is timeless, thanks to Washington's interest in each individual object." It is that sense of history imbued in each chair and side table that distinguishes Hickory Chair's Mount Vernon Collection from much 18th-century reproduction furniture. Washington's English furnishings were purchased with the proceeds from his crops sold in Europe. He bought French pieces like the bergere from the French minister whose residence he occupied in New York. And as American furniture-making developed, Washington commissioned Federal dining chairs and an elaborate tambour secretary from the Philadelphia cabinetmaker John Aitken. An unusual wing chair with four ball-and-claw feet belonged to his mother. "It's taking the past and reinterpreting it for today that inspires me," says Hagan, who designed the two rooms on these pages using Hickory Chair's new reproductions and adaptations. "The simplicity of line and graphic quality of 18th-century furniture makes it work well with more contemporary pieces."

What also makes Mount Vernon look surprisingly up-to-date to current visitors is its airy spareness. "Washington appreciated the importance of space," says Hagan. In the Palladian greenhouse, Hagan left the stone floors and nearly floor-to-ceiling windows bare to emphasize the "wonderful scale and light." Dressed in simple off-white slipcovers, just as they would have been in 18th-century summers, a scattering of mahogany and painted chairs casually borders the room, ready to be pulled up as needed, the 18th-century way.

The challenge for Hickory Chair was not only choosing pieces that would resonate for today's consumers, but also reproducing the intricate inlays and veneers in authentic detail. "We reviewed and revised the drawings and prototypes at every stage," says Mount Vernon curator Christine Meadows. "We're very pleased that the original character of each piece was maintained." By everyone's measure, the collection is a success, but Michael Yowants, president of Hickory Chair, gives the credit to George Washington: "Fortunately, he did a good job of selecting furniture."

For more details, see Resource Information and Prices & Sources



nside the greenhouse (OPPOSITE), first built in
785 and reconstructed after a fire in 1835, are Hickory
Chair's lolling chair based on an American original
irca 1795, and a square ottoman. They mix easily with
1930 coffee table from Alan Moss, 18th-century
irror from John Rosselli, and a 19th-century cock-
ghting chair from Turbulence. Antique damask
illow, Rubenstein & Fox; cashmere throw, Schweitzer
inens; painted table, Treillage. A portion of
ne proceeds from the collection's sales will be used
preserve Mount Vernon.




GW





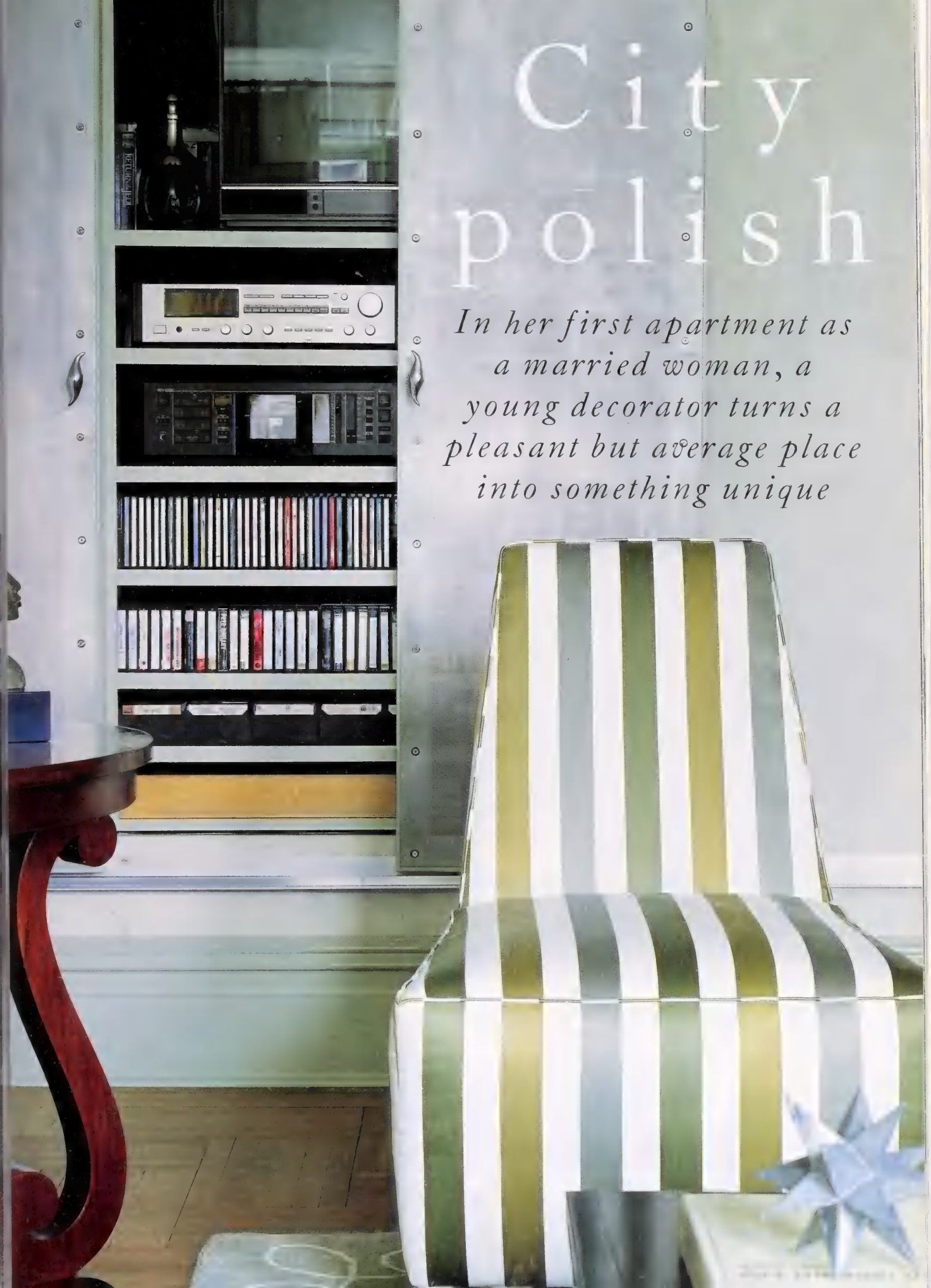
Reproductions include canopy bed and Washington's mother's wing chair. Palais Royal linens; Marseille spread, Wolfman-Gold. OPPOSITE ABOVE: Floor lamp, Historical Materialism; appliquéd pillow, Rebecca's Perfect Pillows. OPPOSITE BELOW: Washington's secretary, with an Aitken-style armchair in Brunschwig & Fils' Mount Vernon toile. Curtains of sheer cotton from Decorator's Walk trimmed in Trupnick Brothers velvet, on Morgik Co. iron rods.

Antique and modern furniture, repetitive curves, high-visibility hardware, and gleaming metal all interact with dyed plaster walls and velvet upholstery in the living room of Eve Robinson's city apartment. Built into the wall is an entertainment center (OPPOSITE), disguised by sliding stainless-steel mesh doors. Rug, Christine VanDerHurd.



City polish

In her first apartment as a married woman, a young decorator turns a pleasant but average place into something unique





The designer and her husband felt that their apartment epitomized New York, and chose their art accordingl









obinson salvaged two old chairs (ABOVE), ripped off
irts, refinished legs, covered both in related patterns
the same pale cotton. ABOVE LEFT: Decorator Robinson.
BOVE RIGHT: Satiny stripes incorporate room colors.

BY CAROL PRISANT

PHOTOGRAPHY BY PETER MARGONELLI

PRODUCED BY DARA CAPONIGRO

Like a cleverly constructed crossword

puzzle, decorator Eve Robinson's Manhattan apartment is a marvel of interconnections. In each room, design details in chairs or fabrics pick up shapes, colors, or textures in other chairs and fabrics. The scrolled supports of an end table in the living room, for example, tie in so neatly with the serpentine legs of the coffee table and the springy coils in the taupe rug that it all seems—but certainly isn't—artless. The lines of the curvilinear metal wall lights are graceful near-replications of the armrests on the sofa and the settee. It's a tour de force of cross-reference and wit. But when the cleverly interwoven S-curve meets up with the no-nonsense stripes of a silvery slipper chair, which itself picks up the metallic gleam of the sliding doors that hide the entertainment center, well, it's pretty impressive. What polished juxtapositions! And what chic camouflage for the TV!

Robinson, 30, acquired a husband about two years ago, and this is their first apartment as a couple. "My husband was my client," she laughs. And conveniently, he's a contractor, too. Together they devised sophisticated solutions like the steel mesh doors that hide the electronic hardware, and showed their mettle in flexible hanging systems for an ever-changing collection of prints and photographs. Among these are black-and white apartment views of the Brooklyn Bridge. "My husband and I feel our apartment epitomizes New York," says the designer, "and we wanted to represent New York in it."

The dining room is distinctly urban, with its black-stained oak wainscoting and its layered gold and copper ceiling paint, echoed (of course) by glints of swirling gold in the curtain. A muscular American Empire dining table is attended by a bevy of dainty modern wire chairs, themselves a witty update of the ancient klismos style. Connectedness may define these rooms, but no two details are identical. With inventiveness and wit, Eve Robinson found her ideal decorative solution.



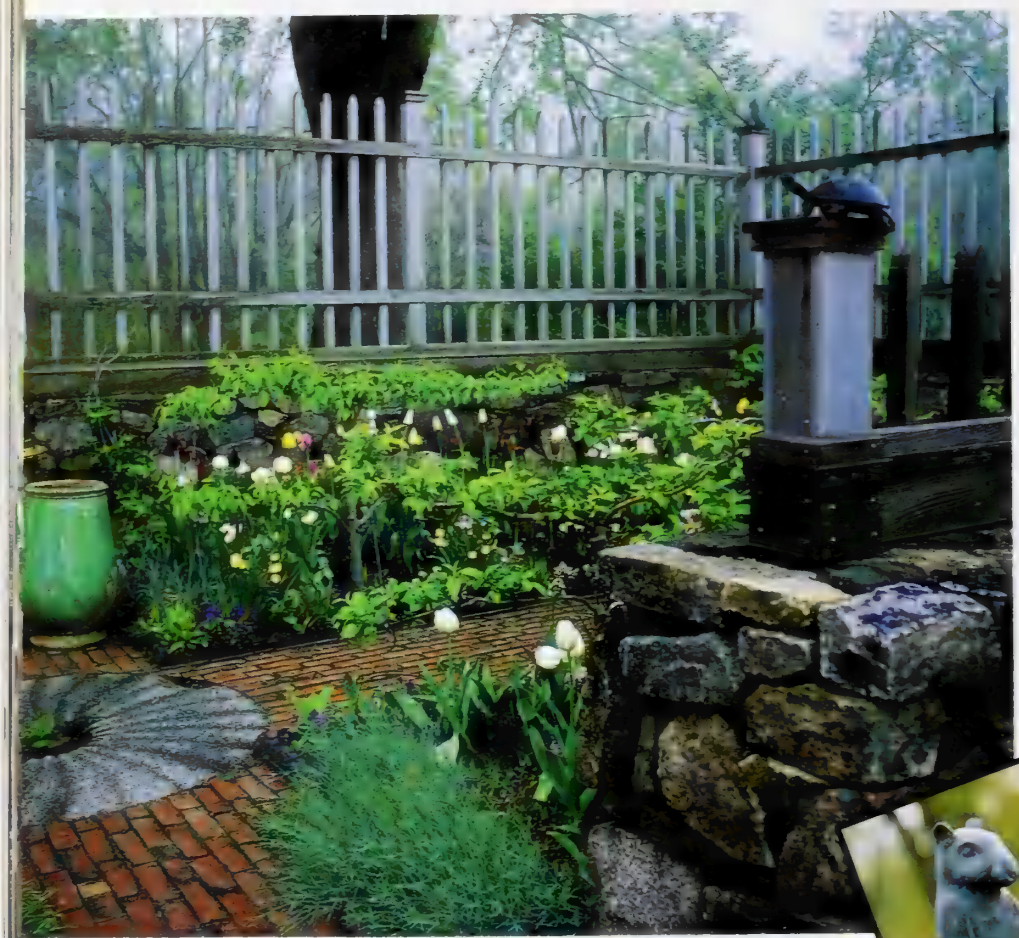
A serious table and sober woodwork in the dining room are leavened by [illegible] chairs from Douglas Robert Mayfield Furniture, and Robert Miller Gallery. The bedroom's off-white linens and muslin from a theater-supply house are a foil for airy print pillows.

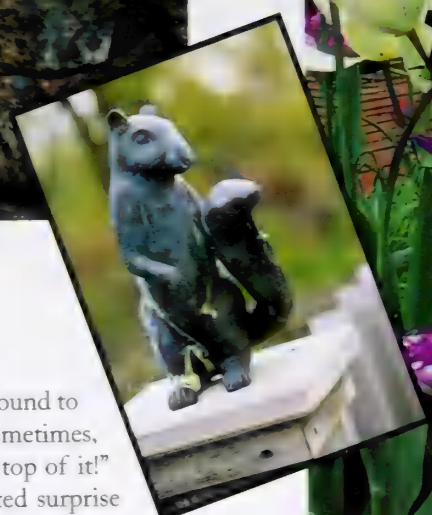
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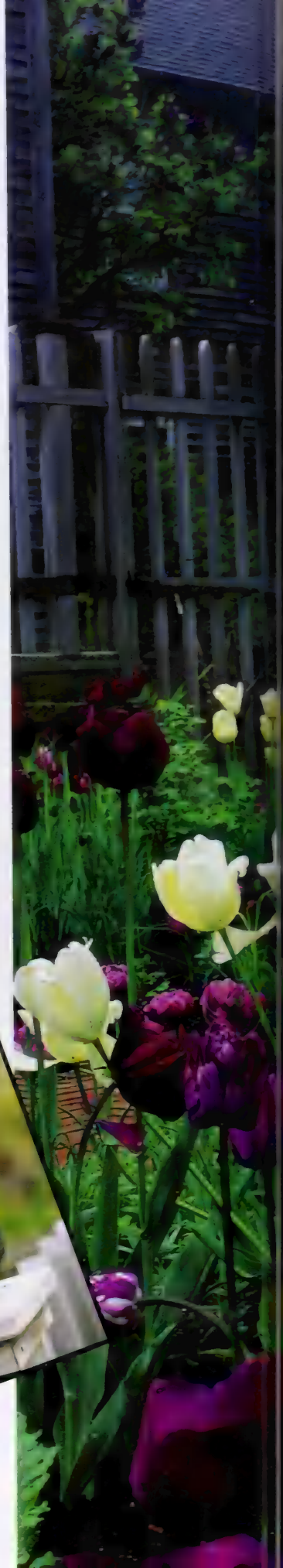


An open secret

Although it's as New England as the farmhouse beside it, a walled Maine garden has a medieval enchantment







BY JUNE KURT

PHOTOGRAPHY BY RICHARD FELBER

PRODUCED BY CAROLYN ENGLEFIELD

"People come to the front of the house, walk around to the side yard, and still have no idea that this garden awaits them. Sometimes, seeing the fencing, they think it's a pool—until they're almost on top of it!" says Pamela Logan, who clearly relishes hiding such a sophisticated surprise in plain sight. With the friendliness of a cottage garden, this secluded area's colors and spires crowd close to her kitchen. But lean on the fence, or peer down from the upstairs bedroom, and the whole plan—ten beds sliced by orderly paths of old brick—unfolds with splendid Cartesian symmetry.

"I wanted a walled garden that looked as if it had been here forever," says



Spring arrives with a blaze of tulips—often as late as lilacs in Maine. Opposite and below: In the kitchen garden, viola and auricula peep between herbs and lettuces. Bronze woodland creatures by Phyllis Palmer guard every fence post.



Like passion in a sonnet, the Logan garden achieves a lusty exuberance within formal strictures. This page, CLOCKWISE FROM TOP LEFT: It's just a step from the porch door to the garden wall. Espaliered apple and pear trees spread the arms. The small house of Eddie the bantam rooster and Simone, his hen, who trail about after the Logans like puppies. The best place to breathe it all in is the side porch. 'Carnival de Nice'—one among many types of tulips that bloom in sprin



CLOCKWISE FROM TOP LEFT: The apple tree—"which bears lovely fruit," says Logan—is underplanted with primroses and tulips. Follow the brick path from end to end; every bed is different. Nancy McCabe designed this rustic "Chinese Chippendale" garden chair; above it, a clematis conquers the fence. Souvenirs of beach walks cluster on a plant stand. Heliotrope nearly buries an ancient lead cistern.

"Whatever we plant — and we make some mistakes every year — this garden forgives us, always retaining its sublime sense of order"

Pamela Logan, who has always been fascinated by medieval garden history. It's a passion she shares with her good friend Connecticut garden designer Nancy McCabe; and when the two put their heads together over Logan's sloping side-yard site in York, Maine, a unique concept was born. The enclosed garden, representing the soul—a European tradition with monastic roots—found a way to nestle within the gray stone walls of New England. And in McCabe's translation it couldn't be more at home beside Pamela and Peter Logan's 18th-century seaside house, long weathered to the color of a beached log. So, companionably, is the garden's very American cypress fencing which, Pamela says, "gives the garden an airier, more open feeling than most traditional walled gardens."

Established now for some four years, the thirty-by-sixty-foot garden "has everything in it I love best," Pamela says happily. Not at all a garden "room"—there's only a rustic chair for musing, and no table for twilight cocktails—the enclosure's brick paths are an invitation to enter and explore, for they are studded with surprises.

As if summer's abundance of meadow rue, astilbe, lamb's-ear, climbing clematis, and fragrant heliotrope were not enough, suddenly you come upon some huge pots from Anduze, France, containing lime trees. A particularly evocative corner is the kitchen garden, truly medieval in its pretty mix of herbs, flowers, vegetables, and fruit trees. Here, as in an illuminated manuscript, espaliered apple and pear trees in neat T-shapes line the path, underplanted with bulbs and, later, bright annuals.

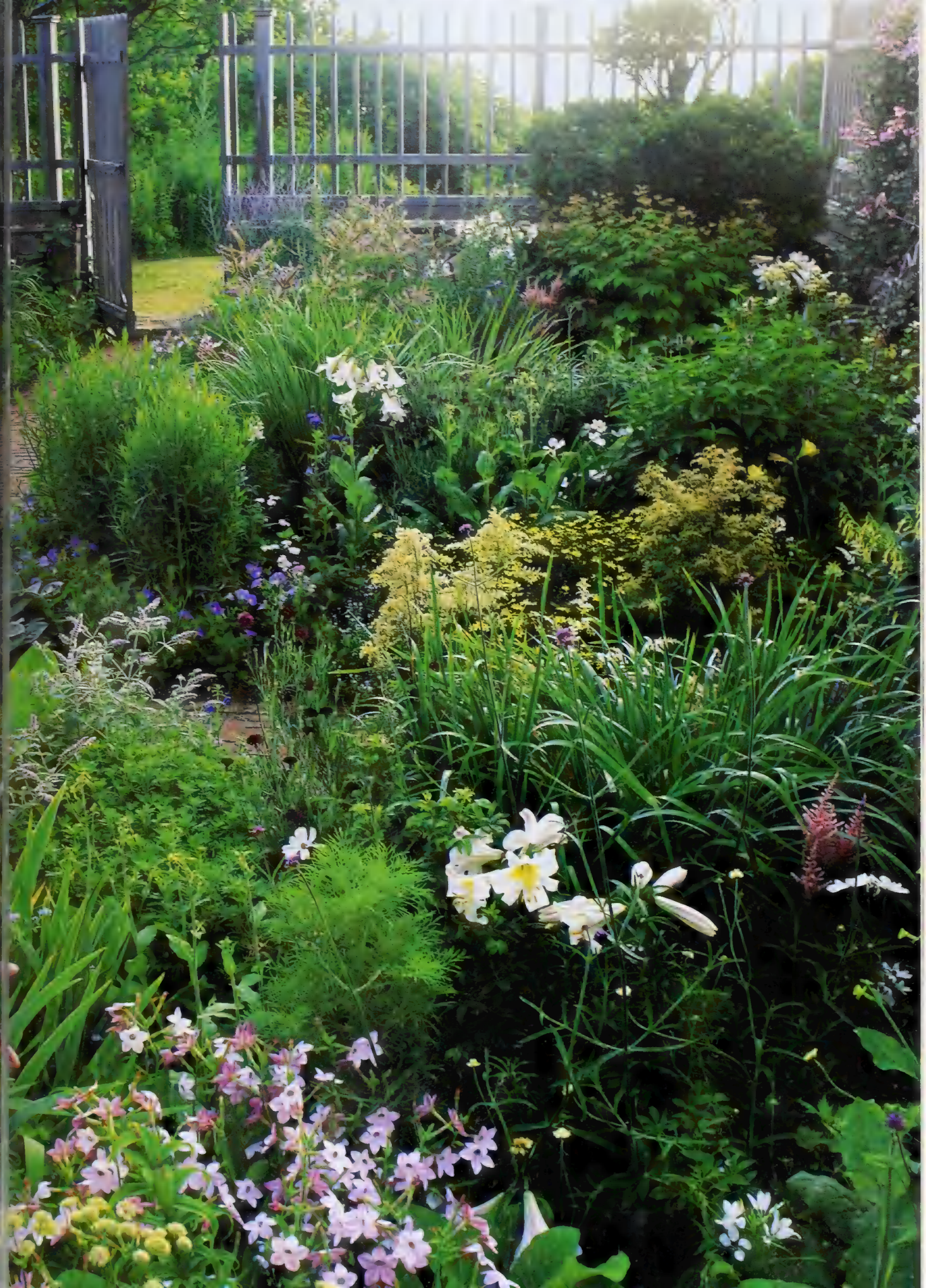


The magic ingredient in all this, says Logan, is her gardener and collaborator, Anthony Elliott of Kennebunk's Snug Harbor Farm. "Nothing happens around here without Tony," she says gratefully. As they both know, spring in Maine can be brief, so to fit those cheery annuals into the picture "there's a lot of mad replanting in early June," Tony admits.

Logan calls the sectioned design "brilliant. My friend Nancy knows me very well," she smiles. "She told me, 'You adore gardens, you love garden history, but you're never going to be a great plantswoman. So you need a lot of structure.' And that's the real secret of my secret garden."

Summer's clumps and colors (RIGHT) seem as pleasantly random as a bee's flight, but it's all art — a careful weave of annuals and perennials, of varying textures and heights.

For more details, see Reader Information



White with



flying colors

ne color scheme an amateur can pull off
the time-tested formula of white plus one color.
ere, five designers show you how



unny side up: For a National mphony Orchestra Decorator Show ouse, Mary Drysdale transformed tuffy reception room in Washington, C.'s former Canadian Embassy o a cheerful yellow-and-white rning room. The floor is painted ite, the patina on the walls comes m six glazes of different off-whites. rtain fabric, J. Robert Scott; art nsultant, Annie Gawlak.



BY ELLEN STERN

Showhouses and showrooms are often indicators of direction, and these, from all over the country, sparkle with a smart, new-again scheme: one color plus white. It's fresh, it's strong,



GORDON BEALL

it's uncomplicated, and it solves problems.

"I loathe dark spaces," says designer Joseph Paul Davis. "Light is the main

Outside in: "It was time for color," says Joseph Paul Davis, who greened the garden room (LEFT AND ABOVE) at the 1994 Alexandria Decorator Showhouse. He then added an outdoorsy rug of Chinese seagrass, faux limestone table, and woven raffia chairs with backs of Brunschwig & Fils apple-green taffeta. Tassel coffee table and chairs, J. Lambeth & Co.

ingredient in a room." So to bring it—or an illusion of it—into an Alexandria, Virginia, garden room that had little natural light, he chose white to make the ceiling disappear and a crisp apple green for the walls. For designer T. Keller Donovan, challenged by a New York house that "didn't have a lot of architecture," definition was given by the high contrast of forest green

Golden touch: Designer Stephen Shubel usually does the walls one color and the furniture white. Here, in McGuire's showroom in San Francisco (BELOW), he did the reverse and that worked, too. All the furniture is McGuire, with Schumacher cotton on sofa and chair. The Japanese screen is covered in gold-leaf paper; sisal rug is hand-painted.





Hedged bet: In a Southampton, New York, house that served as the 1994 Rogers Memorial Library Designers' Showhouse, T. Keller Donovan plucked the deep green wall color from the hedges on fabric he designed and used on Hickory Chair's Mount Vernon Collection bergère (OPPOSITE). ABOVE: Hickory's Martha Washington sewing chair.

(pulled from the topiary motif of an upholstery fabric) against bright whit

Designer Stephen Shub says he's been "a white purist" for so long that th best way for him to do color is to choose just one For the McGuire furnitur showroom in San Francisco, he ordered butterscotch furniture an



creamy walls, enhanced by different textures and accents of black and white. Mary Drysdale rejuvenated a dark reception room in a Beaux-Arts mansion in Washington, D.C., by mixing white and sunny yellow.

Orlando Diaz-Azcuy goes another way, saying "Peaches and yellows are *not* the only wall colors." This Cuban-born maverick shunned that Anglo-American tradition to bring periwinkle into a Pacific Heights living room. Against gessoed white furniture "I made the blue *surround* you."



JOHN VAUGHAN

Blue room: In this baronial Pacific Heights mansion, the 1994 San Francisco Decorator Showcase, designer Orlando Diaz-Azcuy chose periwinkle blue for walls, cotton upholstery on round seating group, and silk on chairs in front of the fireplace.





The warmest room in the house

In the homes of four important American writers that are now open to the public, visitors tend to linger longest in the study, just as their owners once did

BY SUZANNE BERNE
PHOTOGRAPHY BY THIBAULT JEANSON
PRODUCED BY CAROLYN ENGLEFIELD





Henry Wadsworth Longfellow

One of the stars of beautiful Brattle Street in Cambridge, Massachusetts, is Craigie House (LEFT), built in 1759 and given to the poet on his marriage in 1843. Longfellow's cheerful Victorian study (OPPOSITE AND ABOVE) is much as he left it, with soft brown walls, deeply fringed turkey-red curtains, a big round mahogany center table holding his inkstand and traveling writing desk. Outside the window, lilacs flourish as they did over a century ago.

There is a study in almost everyone's dream house. The dream study is a welcoming place. Shelves spill over with books; a comfortable armchair sits beside a good lamp; a thick rug muffles footsteps; portraits of beloved people hang by a fireplace; and a desk or table with plenty of elbow room waits for its owner to come and pick up a pen. Designed for reflection and retreat, the ideal study becomes the most inviting part of the house, a sanctum, a place to lose oneself in a book or a letter.

This ideal study was brought to life by four 19th-century gentlemen who stand among America's most beloved and celebrated writers: Henry Wadsworth Longfellow, Ralph Waldo Emerson, Washington Irving, and Mark Twain. Their carefully restored houses are all open to the public, attracting both literary enthusiasts and the home-loving curious. Not surprisingly, most visitors tend to pause longest in the studies of these historic old houses—after all, a writer's study is often the site of inspiration, where the imagination's mysterious alchemy occurs.

Most women authors of the 19th century wrote in their bedrooms, often the one place in the house where they could spend a few quiet moments. But for literary men of the time, especially successful ones, a study was a rather public room—frequently set to the right of the front door—where they displayed their learning and entertained fellow authors.

The poet Henry Wadsworth Longfellow was a member of the Saturday Club, a famous literary group, which often met at Longfellow's home in Cambridge, Massachusetts. The 19th century was New England's Age of Enlightenment, and Cambridge bustled with writers, poets, artists, musicians, abolitionists, and philosophers. Most of them found their way to Craigie House to be entertained by the hospitable Longfellow. A snowy Saturday afternoon might find Emerson or fellow author Nathaniel Hawthorne, two of Longfellow's particular friends, warming their hands at the study's fireplace, debating the fine points of a manuscript beneath busts of Dante and Shakespeare peering down from the bookshelves.

Nicknamed "Craigie Castle" by Longfellow and his family, the big yellow 1759 Georgian house on Brattle Street is now a museum operated by the National Park Service, and it remains one of the grand old homes of Cambridge. Everything in the house has been preserved as closely as possible to the way Longfellow last saw it, right down to his ink-stained wiper.

The house has a long history. George Washington was billeted here when he arrived in Boston as commander of the

Continental forces at the beginning of the American Revolution. A Harvard professor from 1836–54, Longfellow boarded in the house while it still belonged to Mrs. Craigie, the widow of a once-wealthy merchant. When Longfellow married Fanny Appleton in 1843, her father bought the house as a wedding present for the couple.

With the walls painted a doeskin brown, edged with Japanese bamboo and enlivened by turkey-red curtains that hang at each of the room's three windows, Longfellow's study is at once soberly Victorian and cheerful, like the poet himself. In one corner ticks a stately Aaron Willard clock in a mahogany case. Across the way, a girandole convex mirror, decorated with festoons of chains and balls and dolphins, surmounts the fireplace. On cold winter afternoons this mirror must have reflected firelight flickering against the gold-stamped bindings of countless books, as well as the bushy-haired Longfellow reading happily in his Hepplewhite armchair. Crowded with intricately carved oak bookcases and a generous clutter of mementos, the study looks comfortably arranged for meditation.

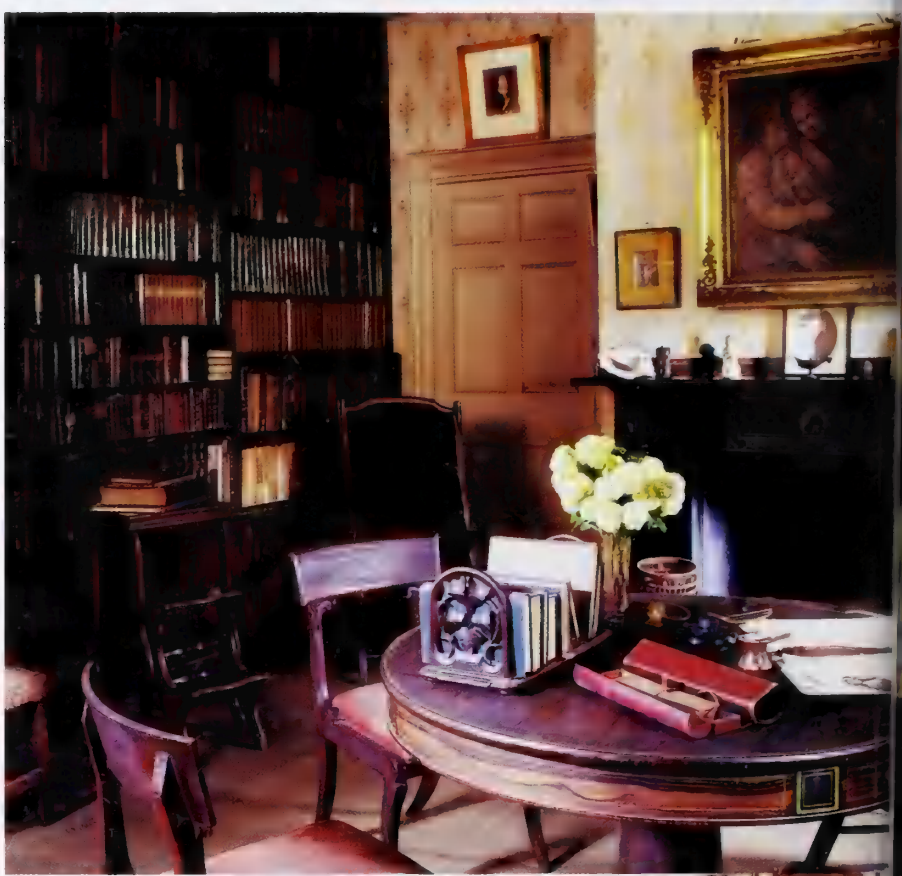
The adjacent library proves a more formal, sweeping room, as libraries of the time tended to be, designed for use by the whole family and their guests. Longfellow's library once housed his Chickering piano, and there are six capacious and ornately carved French bookcases, more imposing busts and portraits, and a marble fireplace. A 19th-century Italian table with a green baize top commands the middle of the former ballroom, a convenient place for books and newspapers. Here Mrs. Longfellow read and wrote letters, and the family held their musical evenings, with Longfellow often playing fragments from favorite operas on the piano.

But it is to the study a visitor returns for another glance. The clock ticks on, the wind tosses the lilac bushes outside. "Past and Present here unite/Beneath Time's flowing tide," as Longfellow noted in a poem. In the center of the room, the circular mahogany table awaits. It is supplied with Longfellow's inkstand (which once belonged to the English poet Samuel Taylor Coleridge, whom Longfellow admired) and the little traveling writing desk at which he liked to work, his windows thrown open to the scent of lilacs. "Ever drifting, drifting, drifting," he wrote in this gentlemanly study by the Charles River.

"Books were his passion and delight," Longfellow said of a character in his *Tales of a Wayside Inn*. He might have had his friend Ralph Waldo Emerson in mind. On the first floor of Emerson House, an 1829 building on Cambridge Turnpike, the celebrated transcendentalist philosopher of Concord, Massachusetts, wanted his study dominated by a wall of books—all in wooden boxlike shelves with handles to facilitate their removal if the house caught fire (as it did in 1872). Books fill cabinets and shelves under the study's windows as well. "When I read a good book," Emerson wrote in his *Journal* in a rare moment of exuberance, "say, one which opens a literary question, I wish that life were 3,000 years long. . . ."

Although, like the philosopher himself, Emerson's carefully re-created study is more austere and less intimate than Longfellow's, it also captures the sense of a contemplative life led over a century ago. In fact, if you want to experience Emerson's life fully, step across the street to the Concord Museum, where we took our pictures; Emerson's study has been re-created there too, only this time the authenticity is in the original furnishings. In the Concord Museum's study, a portrait of Coleridge, whom Emerson met on a trip to England, hangs on the wall not far from a portrait of the great mathematician and scientific theorist Sir Isaac Newton. On top of a bookcase rests an aeolian harp, which Emerson liked to dangle from a tree limb so that the wind could blow across the strings and produce a lilting, melancholy music.

Close to the black marble fireplace stands a revolving table with three drawers, a rocking chair drawn up beside it





Ralph Waldo Emerson

For a full immersion in the transcendentalist philosopher's life, visitors must visit two buildings: Emerson House, where all the family furnishings remain in place except for the study, and the Concord (Massachusetts) Museum across the street, where the study (ABOVE AND RIGHT) has been re-created and authentically furnished with Emerson's books and objects. His book wall consists of boxlike shelves.

Washington Irving

Beside the Hudson River in Tarrytown, New York, the ocale for several of his stories, including "Rip Van Winkle," Washington Irving found a 17th-century Dutch farmhouse nd remodeled it in an eclectic romantic style. When his vidowed brother and five nieces moved in, the study (TWO IEWS BELOW) doubled as his bedroom with the help of an lcove. Partner's desk was a gift from Irving's publisher.





nerson habitually wrote in the rocking chair with an atlas ead across the arms, bobbing gently back and forth as he rked. With the world as his desk, he reached for books, ns, and paper from the table as he needed them.

A pair of hinged double shutters allows each window to be ened fully, and the light to flood in from Emerson's garden, to be closed one panel at a time. On frigid New England mornings these panels permitted him to enjoy a rectangle of wintry sun shining at each window while most of the window stayed tightly shut against the cold.

From his rocker, Emerson wrote his lectures and poetry, glancing periodically out the window as Concord life passed by his white gate. "I am not solitary whilst I read and write," he remarked in an essay, "though nobody is with me." And his study does feel like a solemn yet companionable place, if a bit threadbare from so much visiting by the muse and his neighbors, who included Hawthorne and author and naturalist Henry David Thoreau. Thoreau was even hired for a time to keep Emerson's woodbox full; one can easily imagine him slouched in a chair by the bookcase, thumbing through one of Emerson's essays, resting his legs after a long day of chopping wood around Walden Pond. Yet another neighbor and visitor was the future novelist Louisa May Alcott. "When the book mania fell upon me at fifteen, I used to venture into Mr. Emerson's library, and ask what I should read," Alcott wrote years later. "I gratefully recall the sweet patience with which he led me round the book-lined room."

In 1835, the same year Emerson moved into his white house in Concord, Washington Irving, world traveler, author of "The Legend of Sleepy Hollow" and "Rip Van Winkle" and America's first famous writer, was loading books into the bookcases of his study at Sunnyside, his newly acquired 17th-century Dutch tenant farmhouse in Tarrytown, New York. Originally a simple two-room dwelling, the house under Irving's direction became a picturesque hodgepodge of Dutch, Moorish, and Romanesque features, a tribute to Irving's love of anything romantic. He once described it as having "as many angles and corners as an old cocked hat." Set on a lush twenty-acre parcel by the Hudson River, the house overlooked a farm that was as peaceful then as Irving's description of Sleepy Hollow: "A small brook glides through it, with just murmur enough to lull one to repose; and the occasional whistle of a quail, or tapping of a woodpecker, is almost the only sound that ever breaks in upon the uniform tranquility."

Like Emerson and Longfellow, Irving chose the front room to the right of the door for his study; it was the room in which he greeted his visitors, who ranged from neighboring farmers to millionaire businessman John Jacob Astor to Emperor Napoleon III. That study turned into his bedroom as well when his widowed brother and five nieces came to live with him. Obligingly, Irving wedged a divan into a curtained alcove and burrowed in. For the next quarter century—when he wasn't traveling in Europe, or acting as the American ambassador to Spain, or exploring the American prairies—Irving spent most of his time in this room, occupied with "exercising the pen," as he called it, and running his farm, serenaded by his nieces singing in the parlor.

By 1847, however, Irving's books were crowding him out, and the famous adventurer was "feeling much the want of a bedroom separate from my study and more accommodation in my study for my books and papers," as he wrote plaintively to a sister. This desire was eventually gratified when he saved up enough money to build several additions, including an exotic Moorish tower to celebrate his beloved Spain. At last, Irving noted, "the books which were so long exiled to the garret have been brought down and arranged; and my library now makes a very respectable appearance."

Quite beyond respectable, this small study is a minor palace, prevailed over by a book-filled alcove, still housing a divan, curtained off by sweeping burgundy-red draperies. The fireplace is black marble, quarried from nearby Tuckahoe. On the mantelpiece are two engravings by the English artist George Cruikshank, who illustrated Irving's *A History of New York*, published under the pseudonym Diederich Knickerbocker. In the spring, the scent of wisteria drifts in from the great vine over the front door; in summer a trumpet vine trails across the window.

All the furnishings in the room are original, the one room in the house that is exactly as Irving left it. A carcel lamp sits on the desk, a relic from the days when whale oil lit the house and wisteria battled a fishy smell; on the desk blotter lie three Spanish daggers, perhaps mementos from the time Irving spent writing at the Alhambra as a guest of the American ambassador to Spain, years before he held that title himself. Henry James called Irving a "passionate pilgrim," but this quiet, luxurious little room always summoned him back.

The room in Hartford, Connecticut, where every afternoon Samuel Clemens became Mark Twain and dreamed up adventures for Huckleberry Finn, Tom Sawyer, Becky Thatcher, and scores of other characters wasn't originally designed as a study at all; in fact, it remained what it was intended to be—a billiard room ("the very most satisfactory study there ever was," he remarked), with a small desk set up at one end. Unlike Irving and Longfellow, Twain wanted privacy for his workroom, and he didn't care about making it fancy. Distracted by the pleasant views from the room he had first chosen as a study in his rambling Hartford, Connecticut, home, he retreated to the third floor and was not to be disturbed.

Here, at the sunny top of this whimsical Gothic Victorian redbrick house, with its wide, curving porch and smokestack turrets—as jaunty and rollicking as a Mississippi steamboat and according to legend designed to resemble one—Twain wrote above the tumult of family life, serenely separated from the clamor of children and pets below. When he found himself hard-put for an idea, he shot billiards for awhile and smoked another cigar to clear his head. In homage to his chief sources of inspiration, he had the ceiling of the billiard room decorated with crossed pool cues and billiard balls.

His library, on the first floor, proves as distracting and opulent as the billiard room is remote and plain. Despite its flourishes of grandeur, the library remains a plush, warm, book-cozy room. You can picture one of Twain's daughters drowsing over a picture book while her father chats with a visitor. Light pours in from a set of three enormous bay windows, and a conservatory illuminates the south end of the library. The conservatory fountain bubbles and splashes. Paper lanterns hang from the glass ceiling above plumosa, begonias, zebra plants, and a stag-horn fern, some of the plants that bloomed there in Twain's day, as well as an impressively gnarled creeping fig vine that began as a cutting taken from the vine that once grew in the house.

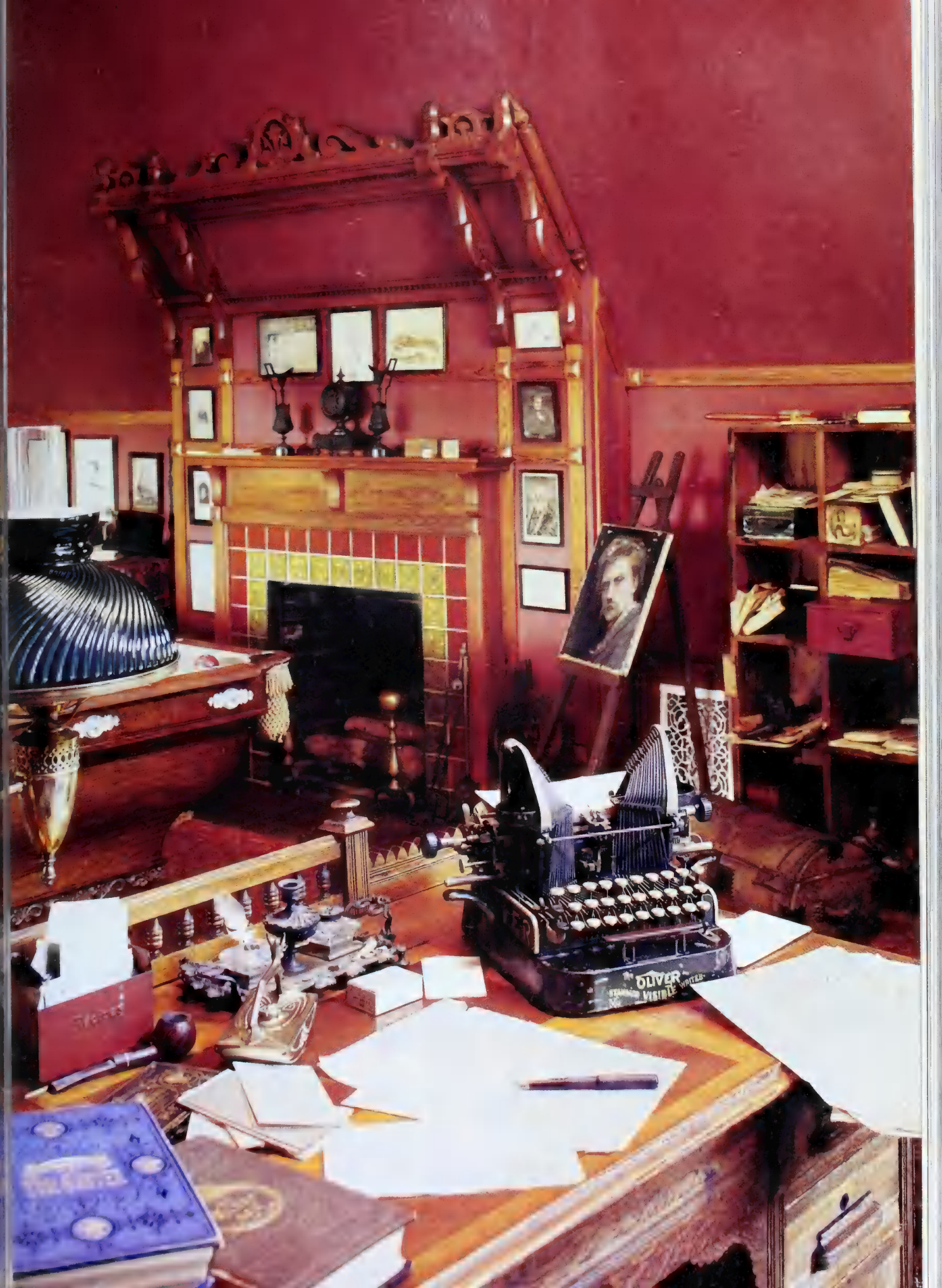
But amid all this color and clutter what monopolizes a visitor's attention is the walnut mantel over the library fireplace [not shown], originally carved for Ayton Castle in Scotland. When the mantel arrived in Hartford, Twain discovered it didn't fit, so he sheared off the two fat cherubim on top and placed them over the doorway to the dining room to smirk down at library gatherings. Clearly the spiritual heart of the house, the library was also where Twain liked to read aloud chapters of his works-in-progress. Huddled close around the fire, family and friends listened and laughed far into the night while high above their heads moonlight glimmered into the billiard room where, as always, the next day's work lay waiting.



Mark Twain

When Mark Twain built his whimsical Gothic Revival mansion (RIGHT) in Hartford, Connecticut, in 1874, he included a luxurious study (ABOVE). Louis Comfort Tiffany designed and executed a peacock-blue gold-stenciled ceiling, richly carved walnut bookcases encircle the room. Popular as the space was with family and friends, the author always fled to his billiard room (OPPOSITE) for the solitude he required for writing. To clear his head, he shot billiards and smoked a cigar.




OLIVER
VISIBLE

Little house on the prairie

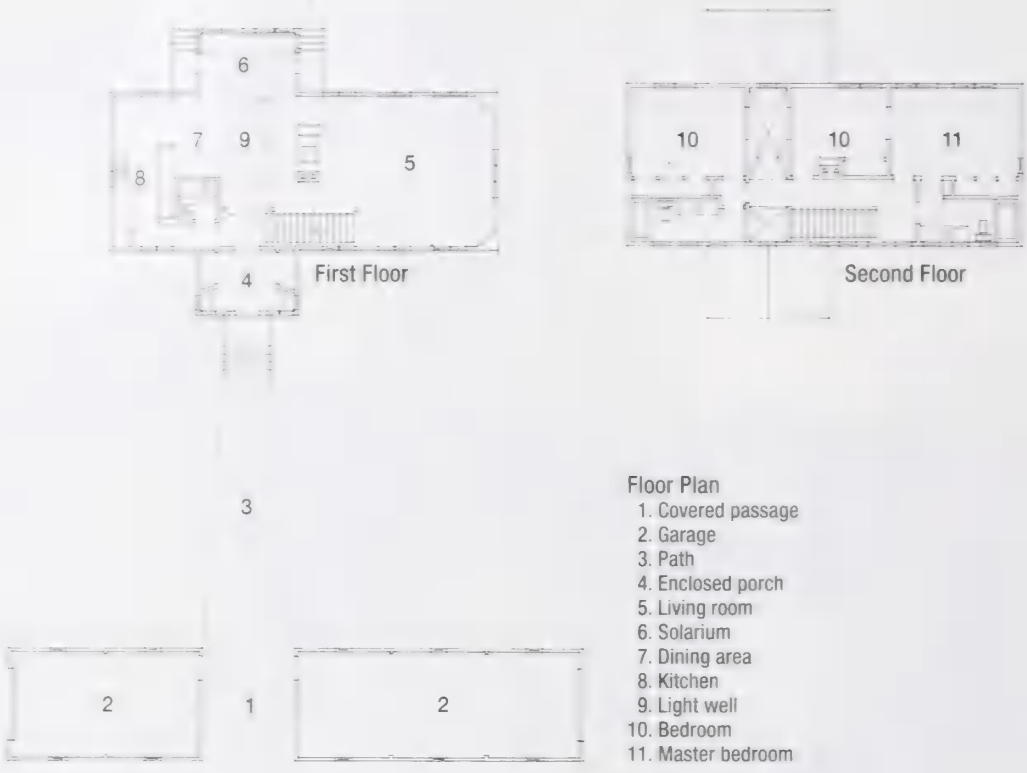


In a playful gesture, the architect turned two single-car garages into what looks like six Monopoly houses (ABOVE) one a covered passageway. TOP: The sheds stand sentinel in front of the house and create a private courtyard.

In the Minnesota countryside, a house for a young family blends Scandinavian and American traditions



Board-and-batten siding and 2-by-2s crossed over square windows make the gabled garages Nordic symbols of home. The front portico, decorated with window boxes, shelters a bench and closet along either side.



Floor Plan
1. Covered passage
2. Garage
3. Path
4. Enclosed porch
5. Living room
6. Solarium
7. Dining area
8. Kitchen
9. Light well
10. Bedroom
11. Master bedroom

BY CHRISTINE PITTEL
PHOTOGRAPHY BY PETER KERZE

The last lingering rays of sun stretch across the alfalfa fields and bathe the tall, narrow building in mellow light. Painted ocher and mustard yellow, its profile trimmed in white, the three-bedroom, 2,064-square-foot house stands on a ten-acre parcel of Minnesota farmland just a half-hour drive from the Twin Cities. But its origins lie back in Scandinavia, where Brian and Tia Smith visited the land of their forebears (he's Norwegian, she's Finnish) and were enchanted by the long, lean farmhouses of central Finland.

"They came to me with that specific image, knowing I was a Finn," says Duluth architect David Salmela. Creativity comes in varying the precedent. Salmela lines up red gabled sheds ("as classic to Scandinavia as they are to Minnesota") like toy houses and then subtly subverts the form to hold two single-car garages, entered on each end. Echoing a farmyard and its outbuildings, the gesture of separating the garages from the house defines the front courtyard.

Enter the house and you can see straight through to the sun-filled solarium. Salmela constructed the house as one clear span twenty feet deep, which kept the budget low. Exposed wooden beams and joists feel only one step removed from the forest, and all the wood of the fir floor and 9½-foot ceiling warms up the atmosphere. Economical lumberyard stock windows frame panoramic views.

Explains Samela, "The light is wonderful because the house, on the ground floor, is only one room deep." A two-story light well aligned with the entrance brings even more brightness into the center. Upstairs, two bedrooms overlook it from interior windows. Tia says, "At night, when I'm up with the new baby, I can follow the moonlight's path."

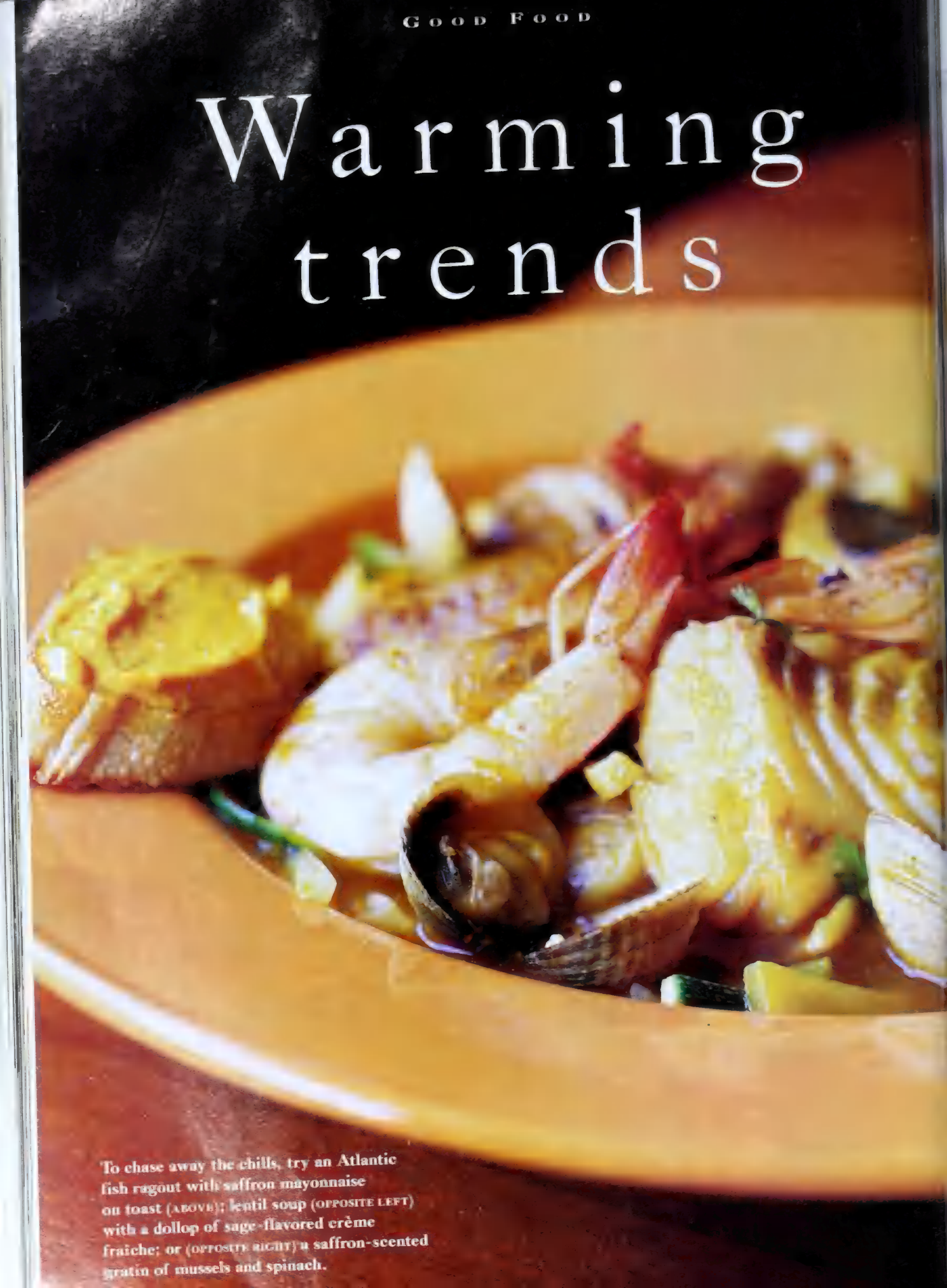
Salmela set a modern wood stove at the heart of the house, then encased it in a masonry bonnet to suggest the grand old stoves of Scandinavia. Tia belongs to a Finnish folk music ensemble and the couple often push back the furniture to host parties for music and dancing. Their house represents a kind of folk architecture, but there is a sophistication behind its naiveté. Salmela's design is both American and Scandinavian—American in its open plan and generous windows, Scandinavian in shape and color. For Tia, "The tie to my heritage is still very strong, but I have a sense of it slipping away for my children. I wanted them to feel connected to their roots."

OPPOSITE, CLOCKWISE FROM TOP: The two-story light well is rimmed with wooden balusters. Rag rugs were handwoven on Tia's grandmother's loom. Just beyond the see-through stove is the living room. Sun-filled solarium faces south.

For more details, see Reader Information



Warming trends



To chase away the chills, try an Atlantic fish ragout with saffron mayonnaise on toast (ABOVE); lentil soup (OPPOSITE LEFT) with a dollop of sage-flavored crème fraîche; or (OPPOSITE RIGHT) a saffron-scented gratin of mussels and spinach.





When the temperature dips, it's comfort food we crave. Here, Henry Meer concocts hearty midwinter soups and casseroles from his new menu for New York's popular Cub Room

BY JANE ELLIS
PHOTOGRAPHY BY GENTL & HYERS

"Hibernation food" is what Henry Meer, the talented young chef and co-owner of SoHo's new Cub Room, had in mind for his first winter menu. An alumnus of La Côte Basque and Lutèce, Meer knows that whether we stay at home or eat out, this is the time of year when we yearn for simple, hearty dishes. For his restaurant, named after the inner sanctum of the famed 1950s Stork Club, he has come up with some great new takes on classic favorites, and offers them to us to try at home for family and friends.

The Atlantic fish ragout, a variation on bouillabaisse, is made from cold-water fish—halibut, black bass, and red snapper—along with shrimp, mussels, and clams. "The colder the water, the fattier and firmer the fish," says Meer, who feels that in the winter months a little fat, butter, and cream are not amiss. He serves the ragout with a saffron-flavored mayonnaise to spread on garlic-scented toast.

Meer says there is nothing better on a cold day than something hot in a bowl. He uses earthy root vegetables and legumes for soups like the sage-flavored lentil one he shares





with us here. Gratins are another favorite. They are simple to prepare and can be served in the earthenware or enamelled cast iron dishes they're cooked in, along with rice, mashed potatoes, or noodles if you wish.

Meer's cassoulet requires advance preparation but, he promises, it is not complicated. It doesn't call for a duck confit, just a whole duck and a lamb shoulder, both available at the supermarket. Link or Italian sausage can replace the hot sausage, and bacon can be substituted for fatback. A great dish for entertaining, it can be made up to three days ahead and refrigerated.

If time is short and cleanup a factor, cooking supper *en papillote* is a smart idea. Salmon and shredded vegetables wrapped in parchment paper or foil and baked in the oven just need a squeeze of lemon after you've snipped open the package at the table.

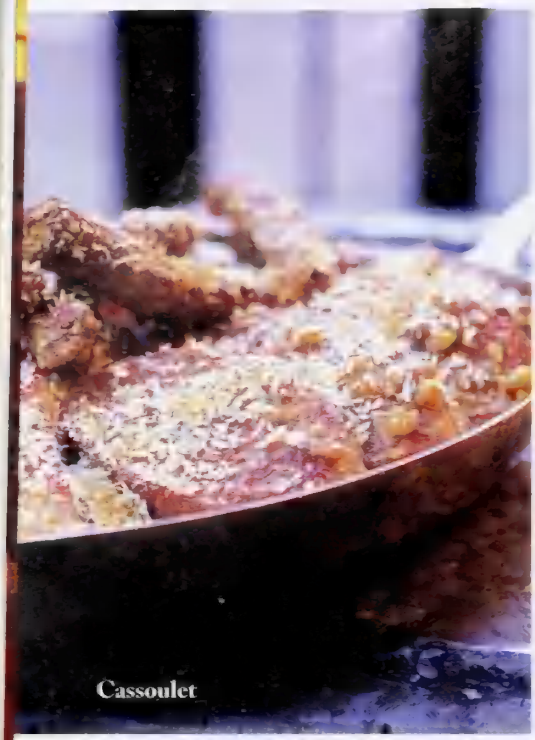


When it came to designing his restaurant, Meer had much the same concept in mind that he had for the food. "I want guests to feel nurtured," he says. A fan of Frank Lloyd Wright, he, with designer Larry Bogdanow, gathered carpenters and metalworkers to create a room that is evocative of Wright's work, with brick walls and cherry banquettes. Says Meer, "It's not precious, and the dishes are not elegant; they're simply wholesome."

Cub Room, 131 Sullivan St., New York 10012; 212–677–4100.



ll wrapped up and ready to go:
rried salmon *en papillote* (BELOW),
ony Meer (OPPOSITE, RIGHT) relaxes
n corner of his Club Room
staurant (OPPOSITE, LEFT). OPPOSITE
LOW: cassoulet simplified.
ips follow. For more details,
Reader Information.



Cassoulet

LENTIL SOUP WITH SAGE CRÈME FRAÎCHE

- ¼ cup olive oil
- 1 carrot, peeled and finely diced, about ¼ cup
- 1 leek, white part only, cleaned and finely diced, about ¼ cup
- 2 stalks celery, finely diced, about ¼ cup
- ½ cup diced shallots
- 1 small head of garlic, peeled and crushed
- ¼ cup chopped Italian parsley
- 1½ cups dried lentils, soaked in cold water for 2 to 3 hours
- 8 cups boiling water or chicken stock
- Salt or freshly ground black pepper to taste
- 4 tablespoons tarragon vinegar
- 8 to 10 fresh sage leaves or 1 teaspoon dried
- ½ cup crème fraiche or sour cream

In a heavy earthenware casserole, heat olive oil over medium heat. Add carrots, leeks, celery, shallots, garlic, and parsley and sauté for 5 minutes.

Drain lentils and add to casserole. Add water or stock. Bring slowly to a boil, reduce heat and simmer, covered, for about 30 minutes or until lentils are tender but not mushy. Stir frequently. Season with salt and pepper. Stir in vinegar and pour in heated soup bowls.

In a food processor, purée the sage and crème fraîche or sour cream together. Garnish individual soup servings with a spoonful of sage crème fraîche. Serves 6.

CASSOULET

- 2 pounds Great Northern white beans
- 1 4 to 5 pound duck, excess fat from cavity removed
- 1 pound fatback or bacon cut into ¼-inch slices
- 1 pound Merquez sausage or other regional hot sausage
- 1 pound garlic sausage
- 2 pounds lamb shoulder cut into 2-inch cubes
- 3 onions, peeled and diced
- 1 whole head of garlic, peeled and cut in half
- 1 bay leaf
- 5 sprigs fresh thyme
- 2 quarts water
- Salt and freshly ground black pepper to taste
- ½ loaf day-old French bread, crusts discarded, bread torn into pieces
- 1 tablespoon chopped fresh thyme
- ¼ cup chopped fresh parsley

In a large pot cover beans with cold water and soak overnight.

Roast duck on a rack in a preheated 400°F oven for 50 minutes. Cool. Remove breast and leg meat and cut into 2- to 3-inch pieces. Reserve.

In a large skillet, cook fatback until golden brown. Remove with a slotted spoon and reserve. Pour off fat and reserve.

In a skillet add 1 tablespoon reserved fat and brown Merquez sausage and slice into ½-inch pieces. Set aside. In a clean skillet, repeat process with the garlic sausage and again with the lamb shoulder. Set aside.

In a 4-quart ovenproof casserole, add 2 tablespoons reserved fat and sauté onion and garlic until onion is translucent. Add lamb cubes, bay leaf, thyme sprigs, water, salt, pepper, and drained beans to casserole. Boil for 10 minutes and skim surface.

Bake casserole, covered, in a preheated 350°F oven until beans are tender but not mushy, about 1½ hours. Stir mixture a couple of times during cooking to prevent it from sticking to the bottom. If beans have absorbed most of the liquid, add 1 cup hot water to casserole and stir thoroughly.

In a food processor, process bread, thyme, and parsley. Set aside. Makes about 1½ cups bread crumbs.

When ready to assemble cassoulet, fold duck pieces into casserole. Place sausage and fatback pieces on top and cover surface with an even layer of bread crumbs. Bake cassoulet, uncovered, in a preheated 350°F oven for about 45 minutes or until a crust forms on top. Serves 6 to 8.

SAFFRON MUSSEL GRATIN WITH SPINACH

For broth:

- 2 tablespoons olive oil
- 1 onion, roughly chopped
- 2 cloves garlic, roughly chopped
- 1 leek, cleaned and roughly chopped
- ½ bunch parsley
- 1 cup white wine
- 2 cups water

For gratin:

- 2 pounds mussels, about 24, cleaned and bearded
- 1 tablespoon olive oil
- 2 pounds spinach, washed, drained, and trimmed
- Salt and freshly ground black pepper to taste
- 1 cup heavy cream
- 1 pinch saffron

Prepare broth: In a pan over medium heat heat olive oil and sauté onion, garlic, leek, and parsley for 3 to 5 minutes, or until onions are translucent. Add wine and water to pan and bring to a boil. Cover and simmer for 30 minutes. Strain the broth into a large bowl and reserve. Discard solids.

Prepare gratin: In a large casserole add the mussels and sauté over medium heat for minutes. Add broth to pot and over high heat cook mussels until they open, about 2 minutes. Discard any mussels that do not open. Remove mussels from pot, discard shells and reserve mussels. Strain cooking liquid through a colander and reserve.

In a large pan over medium-high heat, heat the olive oil and add the spinach. Cook, stirring constantly, until just wilted. Season with salt and pepper. Strain and discard liquid.

In a pan over medium heat, reduce cream, saffron, and reserved mussel liquid by one half.

Place the spinach on the bottom of a 4-cup gratin dish, spread mussels on top in an even layer, cover with cream sauce and bake in a preheated 325°F oven for 5 minutes or until sauce is bubbly. Serve immediately. Serves

ATLANTIC FISH RAGOUT WITH SAFFRON MAYONNAISE

For fish stock:

- 6 tablespoons olive oil
- 1 onion, peeled and finely diced
- 2 leeks, cleaned and finely diced
- 5 stalks celery, finely diced
- 1 fennel bulb, thinly sliced
- ½ cup chopped flat-leaf parsley
- 1 whole head of garlic, peeled and thinly sliced
- 3 pounds fish head and bones from any non-oily white fish, gills removed, and rinsed well

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2 bay leaves
4 tomatoes
½ cup tomato purée
3 quarts water
Pinch of saffron
Salt and freshly ground black pepper to taste

or fish soup:

1 onion, peeled and sliced thin
1 fennel bulb, sliced thin
4 tomatoes peeled, seeded and roughly chopped
1 leek, cleaned and sliced thin
8 potatoes, peeled and cubed
1 pound red snapper fillets, sliced into 2-inch pieces
1 pound bass fillets, sliced into 2-inch pieces
1 pound halibut fillets, sliced into 2-inch pieces
1 pound cod fillets, sliced into 2-inch pieces
1 dozen mussels, scrubbed and bearded
1 dozen clams, scrubbed
1 dozen shrimp, peeled and deveined
3 lobster tails and claws, left in shells and cut into 1-inch pieces

For saffron mayonnaise:

1 cup mayonnaise
¼ teaspoon ground saffron dissolved in 1 tablespoon hot fish soup
Cayenne pepper to taste

For croutons:

1 baguette
¼ cup olive oil mixed with 1 teaspoon garlic purée

Prepare stock: In a large heavy soup pot, heat olive oil and sauté onions, leeks, celery, fennel, parsley, and garlic until onions are translucent. Add fish bones, bay leaves, tomatoes, and tomato purée to pot and continue to cook, stirring constantly, until fish bones have broken up and are opaque, about 5 minutes.

Add water to pot and bring stock to a boil. Lower heat to medium and cook for 30 minutes. Skim off any foam that rises to the top.

Strain stock through a fine mesh strainer lined with cheesecloth into a large bowl. Discard solids and strain again.

Return stock to a clean pot and over medium heat reduce mixture to about 8 cups. Add saffron and continue to cook 5 more minutes. Season with salt and pepper and set aside. Makes about 2 quarts.

Prepare soup: Reheat fish stock and add onions, fennel, tomatoes, leeks, and potatoes. Simmer soup, partially covered, for 10 minutes. Add snapper, bass, halibut, cod, mussels, clams, shrimp, and lobster and slightly simmer, covered, for 5 to 10 minutes or until fish and seafood are cooked through.

Prepare saffron mayonnaise: In a small bowl mix mayonnaise, saffron mixture, and cayenne together. Makes 1 cup.

Prepare croutons: Slice baguette into 16 pieces. Brush one side of each slice with olive oil mixture, place on a cookie sheet, and bake in a 375°F oven for about 10 minutes. Serve at room temperature. Makes 16 croutons.

To serve: Divide seafood among 8 heated soup bowls, ladle broth over top and serve with saffron mayonnaise and baguette croutons. Serves 8.

CURRIED SALMON EN PAPILLOTE

1 small zucchini, julienned
1 small carrot, julienned
5 tablespoons sweet butter
2 small white onions, peeled and sliced thin
1 tablespoon curry powder





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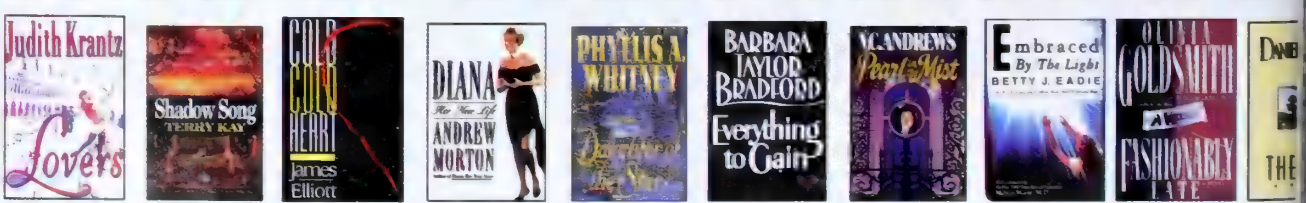
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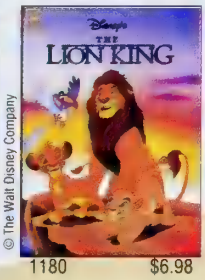
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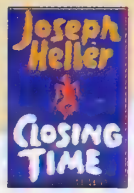
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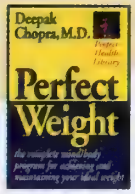
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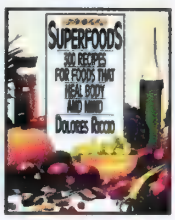
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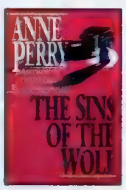
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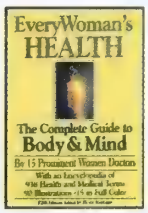
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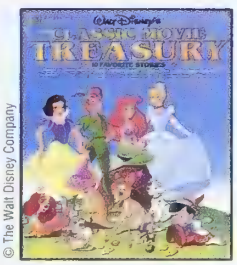


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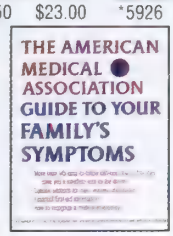
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Tarte tatin

- **1 cup white wine**
- **1 6-ounce salmon fillet, skinned**
- **Salt and freshly ground black pepper to taste**
- **3 tablespoons fresh or frozen peas**
- **2 plum tomatoes, julienned**
- **3 sprigs Italian parsley**
- **Parchment paper or aluminum foil**

In a medium pan bring 4 cups salted water to a boil. Add zucchini and cook until al dente. Remove with a slotted spoon and refresh in cold water. Drain and set aside. Repeat process with the carrot.

In a small sauté pan, heat 2 tablespoons butter over medium heat until foamy. Add the onion and curry and cook until onions are translucent. Add the wine, raise the heat to high, and reduce mixture to ½ cup. Slowly add 2 tablespoons butter in small pieces, whisking constantly until butter is absorbed. Set aside.

Fold a 24-inch piece of parchment paper or aluminum foil in half. Grease top side with remaining butter and place on a jelly roll pan. Place salmon on top and season with salt and pepper. Top with zucchini, carrots, peas, tomatoes, parsley, and curry mixture. Fold parchment over salmon and vegetables and seal tightly on all sides with small folds. Bake in a 450°F oven for about 10 to 12 minutes or until the package inflates. Remove from oven, cut open paper, and serve immediately. Serves 1.

TARTE TATIN

From Cub Room pastry chef David Goldberg

- **6 tablespoons unsalted butter**
- **6 tablespoons sugar**
- **6 large Granny Smith apples, peeled, cored, and sliced thin**
- **1 sheet all-butter store-bought puff pastry, thawed**

In a 9-inch skillet, preferably cast-iron, melt 3 tablespoons butter over medium heat and stir in 3 tablespoons sugar. Remove from heat.

Place apple slices around edge of skillet, rounded side down and slightly overlapping. Continue adding apples in concentric circles, packing tightly. Top apples with remaining butter and sugar and cook over low heat until apples are soft and sugar begins to caramelize, about 30 minutes.

Trim pastry to 11-inch round. Place on top of apples and push down around the sides of the skillet. Bake in a preheated 350°F oven for about 15 minutes, or until pastry is golden.

Remove pan from oven and cool completely. When ready to serve, heat skillet over low heat on top of the stove until bottom is loose, about 5 minutes. Place a serving plate over skillet and invert. Serves 6. ■

IN THE GARDEN

Continued from page 42

right about this. In fact, the first society for the promotion of agriculture and the first commercial seed house in the United States were started in and near Philadelphia.) But ask everyone else and they will point to Ballard. "She is so forceful and focused," says Jane Pepper, Pennsylvania Horticultural Society president. "She's the one who started all this and she's the one who pushed it through." ■

TOP TEN FLOWER SHOWS

Of the dozens of spring flower shows around the country (many inspired by Philadelphia), these are some of the best.

Philadelphia Flower Show, Philadelphia Civic Center; 215–625–8266. March 5–12. This extravaganza anticipates 230,000 visitors in 1995. Nurseries and garden clubs spend tens of thousands of dollars on forced bulb and shrub presentations.

The New England Spring Flower Show, Bayside Exposition Center, Boston; 617–536–9280. March 11–19. Now in its 124th year, this is the third largest show in the world after Chelsea and Philadelphia. More than 40 landscaped gardens created by some of New England's most notable horticulture experts.

The Minneapolis Home and Garden Show, Minneapolis Convention Center; 612–933–3850. March 1–5. Follow the 220-foot winding stream to find a variety of landscape styles. Special features: a bonsai collection and 2,000 square feet of gardens including six gardens by outstanding local professionals.

The New York Flower Show, Passenger Ship Terminal, Pier 90 & 92, New York; 914–421–3293. March 2–5. Returning after a year's hiatus, the show will occupy two piers instead of one and will feature 35 display gardens from around the world.

The Rockefeller Center Flower & Garden Show, Rockefeller Center, New York; 212–698–8980. April 8–16. Although only in its third year and quite compact, this outdoor production is one of the finest in the country.

The Cincinnati Flower Show, Ault Park, Cincinnati; 513–579–0259. April 27–30. The only show in North America to be endorsed by the Royal Horticultural Society of Great Britain. Garden expert Rosemary Verey leads a lecture series.

San Francisco Landscape Garden Show, The Pavilions at Fort Mason Center; 415–750–5108. April 26–30. Throughout its ten-year-history this show has stressed design, attracting some of the best nurseries in the United States.

The Washington Flower & Garden Show, Washington [D.C.] Convention Center; 703–569–7141. March 1–5. One of the best in the country with two and a half acres of full-size landscaped gardens, floral displays, and competitions.

The Ann Arbor Flower & Garden Show, Washtenaw Farm Council Grounds, 5055 Ann Arbor/Saline Rd.; 313–998–7002. March 23–26. Water gardening will be the theme of this sixth annual Michigan show.

Wichita Lawn, Flower & Garden Show, Century II, Wichita; 316–721–8740. March 16–19. Six landscaped gardens and many seminars on xeriscaping, trees of Kansas, growing herbs.



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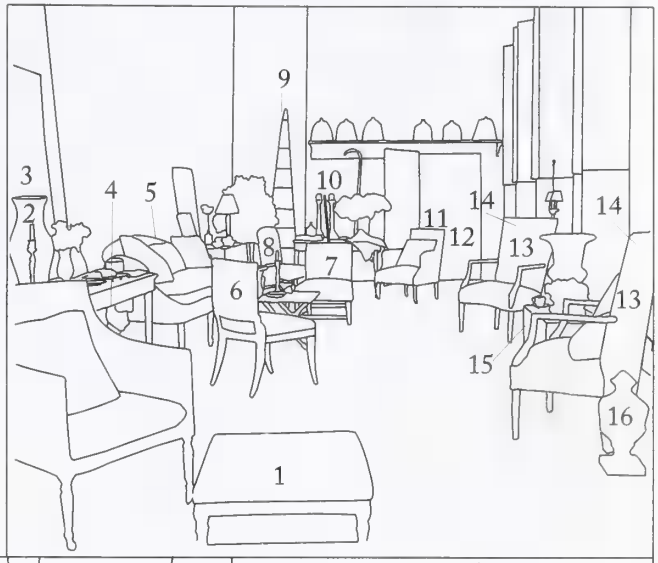
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GEORGE WASHINGTON SAT HERE



Pages 118 and 119

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Pages 120 and 121

17. Aitken arm chair, Hickory Chair—$918
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19. Cock fighting chair, Turbulence—$2,300
20. Large bench, Hickory Chair—$858

Pages 122 and 123

21. Brass floor lamp, Historical Materialism—$650
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26. Upholstered leather stool, Lee Calicchio—$2,300

Fill out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the March issue is available to May 1, 1995. Please allow 30 days for processing. This House Beautiful reader service is free.

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27. Aitken secretary bookcase with desk, Hickory Chair—$11,697
28. Aitken armchair with charcoal toile fabric, Hickory Chair—$1,048
29. Back stool, Hickory Chair—$666
30. Slipcover, Hickory Chair—$198
31. Mary Ball Washington wing chair, Hickory Chair—$1,872
32. Slipcover, Hickory Chair—$827
33. White plant stand, Treillage—$950
34. Cinquefoil Cluster Poster Bed, Hickory Chair—$4,417
35. Canopy, Hickory Chair—$494
36. Adjustable desk, Historical Materialism—$900
37. Marina beige queen sheets, Palais Royal—fitted, $240; flat, $340; standard shams (pr.), $200
38. Vintage ticking fabric, Rubenstein & Fox—$145
39. Sisal rug, ABC Carpet & Home—$899



READER INFORMATION

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ALL ITEMS NOT MENTIONED ARE FROM HOMEOWNERS' COLLECTION AND ARE UNAVAILABLE

In the Craftsman's Hand column of the February 1995 issue, the following information was inadvertently omitted: **Miranda Thomas Pottery** (M) and **Charles Shackleton Furniture** (M), The Mill at Bridgewater, VT 05034; 802–672–5175. Available through: Sawbridge Studios (R), Chicago, IL 60610; 312–828–0055.

32 STYLE BEAT *Page 32:* **Angèle Parlange Design** (R,T), 3937 Magazine St., New Orleans, LA 70115; 504–897–6511. **Tables,** Jultorp, $129—IKEA (R); East Coast, 412–747–0440; West Coast, 818–912–1119. **Empire commode,** $7,000—From Argo, through Sloan Miyasato (R,T), 2 Henry Adams St., San Francisco, CA, 94103; 415–431–1465. **Botanical watercolor exhibit,** March 1–18, Nicholas Davies & Co., 23 Commerce St., New York 10014; 212–243–6840. **"Made in America: Ten Centuries of American Art,"** Minneapolis Institute of Arts, Feb. 5–Apr. 30; 612–870–3131. **Patchwork pillows,** 8" x 10", one image, $88, five images, $100—Faune Yerby (M), 317 First Ave., #3, New York 10003; 212–228–0997. *Page 35:* **Shinto entertainment center,** #T-11, shown with mahogany finish (#TD-9), $2,400—Timeless Design (M), PO Box 20711, Seattle, WA 98102–1711; for stores: 206–621–0772. **S. E. Java Coast cabinet,** $2,500—Bauer Int'l (M), 455 Long Point Rd., Dock #J, Mt. Pleasant, SC 29464; 803–884–4007. **Louvered entertainment center,** #523–314, $2,067—Lexington Furniture (M), PO Box 1008, Lexington, NC 27293; 800–544–4694. **Telly Case,** $2,625—Maine Cottage Furniture (M), PO Box 935, Yarmouth, ME 04098; 207–846–1430. **Entertainment cabinet,** #13–074, $3,697—Milling Road (M), a division of Baker Furniture, 329 N. Hamilton St., High Point, NC 27260; 910–885–1800. **Bloch TV cabinet,** $6,410—Casa Nova (T,R), 200 Lexington Ave., New York 10016; 212–213–2727. **Radius cabinet,** #12–9500, $1,899—Ethan Allen (R); 800–228–9229. *Page 38:* **Silver screen,** Lockwood/Boone Collection, 80" h., 24" w., per panel (custom sizes and finishes available), $4,200—John Boone, Inc. (T), 1059 Third Ave., New York 10021; 212–758–0012. **The Simple Chair,** $650—Carl Martinez (M); 212–925–4721. **Klismos chairs,** includes cushion, $1,730/ea.—Niermann Weeks (T), 410–923–0123. **Pillows:** Quilted fabric, Narcissus woven texture, #16150–00/10, gray; fringe, #90582, color #3: trim, #90567, color #3—Brunschwig & Fils, (T), 979 Third Ave., New York 10022; 212–838–7878. **Shelter sofa,** #137–72A, bolsters, seat cushion, pillows and sofa, $8,050 (COM). As shown, $14, 152—Saladino Furniture (T), 305 E. 63 St., New York 10021; 212–838–0500. **Lyre side table,** $1,125—Lyle & Umbach (R,T), 97 Wooster St., New York 10012; 212–343–1906. **Flower pots,** 4", $74, 6", $90, 8", $114—Turner Martin (R), 540 Emerson St., Palo Alto, CA 94301; 415–324–[illegible]. **Projector lamp** by Geoffrey Beene for Arkitektura, $580—Arkitektura (R,T), 96 Greene St., New York 10012; 212–334–5570.

56 TRAVEL For more information, contact Kansas Travel & Tourism, 700 S.W. Harrison, Suite 1300, Topeka, KS 66603–3712; 800–252–6727.

88 AWAY TO IT ALL *Architect:* Max [illegible] Milton St., Dallas, TX 75206; 214–368–2023. *Contractor:* **Charles Hoback,** PO Box 360[illegible] TX 75336; 214–286–5332. **Addition size:** 600 square feet. *Exterior materials:* Wood frame; [illegible] Roof, composition shingles—Tamko, 220 W. 4, Joplin, MO 64801; 800–641–4691. **Exterior paint/stain,** semitransparent stain, #0344—Cabot's, 100 Hale St., Newburyport, MA 01950; 508–465–1900. *Interior materials:* 3/4" drop siding. **Insulation,** Owens/Corning fiberglass—Owens/Corning, Fiberglass Tower, Toledo, OH 43659; 419–248–8764. **Windows**—Andersen (M), PO Box 12, Bayport, MN 55003; 612–439–5150. **Doors**—Morgan (M), PO Box 2446, Oshkosh, WI 54903–2446; 414–235–7170. **Floors,** red oak—Roosevelt White, PO Box 820504, Dallas, TX; 214–248–1424. **Cabinets,** by Max Levy—Charles Hoback (see above). **Lighting**—Texas Lamp Manufacturers (M), 3419 E. Kiest Blvd., Dallas, TX 75203; 214–943–4663.

98 MODERN CLASSICS **Swing-arm lamp** by George Hansen, $360—Hinson Lamps (T), 979 Third Ave., New York 10022; 212–355–5099. **Rice paper table lamp,** Lampampe by Ingo Maurer, $600—Light/Inc. (R), 223 E. 58 St., New York 10022; 212–838–1130. **Akari Paper Hat table lamp** by Isamu Noguchi, #71757, $100—Museum of Modern Art Design Store (R), 44 W. 53 St., New York 10019–5401; 800–447–6662. **Tizio lamp** by Richard Sapper, #5496, $295/44", #5479, $225/34"—Museum of Modern Art Design Store, see above. **Moon ladies floor lamp,** 76" h., $4,275—Carole Gratale (T), 979 Third Ave., New York 10022; 212–838–8670. **Brass floor lamp** by Cedric Hartman, model 1U/WV, $885—Cedric Hartman (R,T), PO Box 3842, Omaha, NE 68103; 402–344–4474. **Luciano Club Chair** by John Hutton, $3,200 (fabric not incl.)—Donghia Furniture (T), 485 Broadway, New York 10013–2607; 800-DONGHIA. **Red chair,** $3,429—Galleria Frau (R), 141–145 Wooster St., New York 10012; 212–777–7592. **Klismos chair,** Saridis Classic Collection, #8812–03—Gretchen Bellinger Inc. (T), PO Box 64, Cohoes, NY 12047; 518–235–2828. **Black armchair** by Haus Koller, #1081, $2,400; **wood chair** by Eliel Saarinen, #1250, hand-carved solid birch, $1,860; **Jacobsen chairs,** #3107, $260/ea.—ICF (R), 305 E. 63 St., New York 10021; 800–237–1625. **Eames lounge chair and ottoman** by Charles and Ray Eames, #H67071, $3,062—Herman Miller (R), PO Box 302, Zeeland, MI 49464–0302; 800–646–4400. **Pension chair** by Alvar Aalto, #406W, $732—ICF (R), see above. **D'Urso Racetrack Table,** $1,035—Knoll (R), 115 Wooster St., New York 10012; 212–343–4000. Eileen **Gray end table,** #T5524, $595—Museum of Modern Art Design Store (R), see above. **Telephone table** by Karl Springer, $1,620—Karl Springer (T), 306 E. 61 St., New York 10021; 212–752–1695.

102 CRAFTSMAN'S HAND Limited edition Hinz-Kjær glassware from $40 to $3,000—Lief (R), 1010 Montana Ave., Santa Monica, CA 90403; 310–458–4863; New Glass Gallery, 345 W. Broadway, New York 10013; 212–431–0050; Royal Copenhagen/Georg Jensen (R), 683 Madison Ave., New York 10021; 212–759–6457. In Denmark, phone: 011–45–48–35–45–75.

108 IMPECCABLE IMPERFECTION *Pages 108 to 117: Designer:* **John Saladino,** Jacqueline A. Colliton, senior staff designer, 305 E. 63 St., New York 10021; 212–752–2400. *General Contractor:* **Paul Franz Construction,** 820 E. Mason St., Santa Barbara, CA 93103; 805–963–9491. *Landscape design:* Nancy Goslee Power, 1643 12 St., Santa Monica, CA 90404; 310–396–4765. *Living room:* **Piedra sofa,** $8,750; **Montecito sofa,** $6,500; **Villa chair,** $1,950; **Tripod tables,** $2,385—Saladino Furniture, 305 E. 63 St., New York 10021; 212–838–0500. **Sofa leather,** multiweave Nubuk S109, $30/sq. ft.—Cortina Leathers (T), 15 W. 20 St., New York 10011; 800–338–6229. **Sofa fabric,** #10370/01—Clarence House (T), 979 Third Ave., New York 10022; 212–752–2890. **Table fabric,** Sfingi #5116—Fortuny (T), 509 Madison Ave., New York 10010. **Chair fabric,** taffeta #F-12917, $102/yd.—Old World Weavers (T), 979 Third Ave., New York 10022; 212–355–7186. **Coffee table ottoman, tapestry, ottoman,** custom; John F. Saladino, Inc. (M), 305 E. 63 St., New York 10021; 212–838–0500. **Ottoman fabric,** willow, $35/yd.—Mitchell Denberg (T), 217 N.E. Fourth Ave., Delray Beach, FL 33483; 407–274–3611. **Pillow fabrics,** Honan #4604–9—Corry Textiles (T), 111 Sound Ave., Riverhead, NY 11901; 516–722–8122. Fiorenza #1653–4—Fonthill (T), 979 Third Ave., New York 10022; 212–755–6700. Milano cotton, #32742/8–0—Clarence House (T), 979 Third Ave., New York 10022; 212–752–2890. Flors Colores #038, $37.50—Hawver fabrics at Innovations (T), 979 Third Ave., New York 10022; 212–308–1179. **Lampshades**—Joseph Richter (T), 249 E. 57 St., New York 10021; >



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28. JACUZZI WHIRLPOOL BATH presents The International Designer Collection of whirlpool baths, faucetry and The J-Dream™ Family of shower systems. Free 50-page, full-color catalog. For more information, please call 1-800-678-6889.

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30. JENN-AIR Call 1-800-Jenn-Air for a brochure offering a full line of sophisticated kitchen appliances. Free.

31. KITCHENAID HOME APPLIANCES The thoughtful design and detail of KitchenAid built-in and freestanding refrigerators, cooktops, ovens ranges, dishwashers, laundry and more. Full-color 16-page brochure. $1.00.

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33. KOHLER, BATH & KITCHEN IDEAS A complete set of full-time product catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and entertainment sinks, faucets and accessories. $8.00.

34. KOHLER COORDINATES A comprehensive planning program for bath and kitchen remodeling projects that provides design and "how-to" assistance from 10 leading manufacturers. Free booklet.

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41. BUILDERS SQUARE DO-IT-YOURSELF KIT "Paint & Wallpaper" video takes you through wall preparation, painting, staining, and hanging paper and borders. Also covers stencils and faux finishes. Kit includes a Builders Square Idea Book and money-saving coupon. Kit price: $10.95.

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43. CADILLAC—creating a higher standard. For more information about the new 1995 Cadillac, please call 1-800-333-4CAD.

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46. THE NEW JIMMY FROM GMC TRUCK. Completely redesigned for 1995, the Jimmy is quiet, luxurious and smooth-riding. With sophisticated styling. And all the strength of a GMC Truck. For more information call 1-800-GMC-TRUCK.

47. LINCOLN For more information on the all-new Lincoln Continental, call 1-800-446-8888 for a free brochure.

48. PALM SPRINGS. For a free vacation guide to "America's Favorite Playground," call 1-800-347-7746.

49. SOUTH CAROLINA, THIS IS YOUR DAY IN THE SUN. Free travel guide and map. 136 pages of unspoiled beaches, championship golf and beautiful resort islands. Colonial cities, historic plantations and gracious gardens. Scenic parks, lakes and mountains. Colorful festivals, Southern cuisine, and outlet shopping. Plus events calendar. 1-800-346-3634.

50. SPIEGEL'S SPRING 1995 CATALOG—more than 600 pages of exciting fashions for you and your home. You will receive a $10 merchandise gift certificate towards your first order. $3.00.

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54. ANDERSEN® WINDOW & PATIO DOOR FACTBOOK offers ideas for creating distinctive light-filled environments using Feature and Roof Windows, and Patio Doors. Includes tips for project planning, choosing a contractor, energy facts and more. It's a great resource for building or remodeling projects. Call 1-800-426-4261. Free.

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212-755-6094. **Upholstery**—Gutshalls (R), 424 N. Mopal, Santa Barbara, CA 93103; 805-962-8545. *Page 110: Outdoor stair:* **Orangerie chair**, Niermann Weeks—J. Lambeth & Co. (T), 300 D St. SW, Washington, DC 20024; 202-646-1774.

Page 111: Outdoor dining room: **Chairs**, Milano, $520/ea.—Bale Mill Design (T), 3431 N. St. Helena Hwy., St. Helena, CA 94574; 707-963-4595. **Lounge furniture**, Niermann Weeks—J. Lambeth & Co. (T), see above. **Coffee table**, $850—Summit Furniture (T), 5 Harris Ct. Bldg. W, Monterey, CA 03040; 408-375-7811. **End table**, Delphi table #103, $2,345—Murray's Iron Works (T), 5915 Blackwelder St., Culver City, CA 90232; 310-652-0632. **Upholstery**, Sunbrella—John Boyle & Co. (T), 845 Bethel Ave., Pennsauken, NJ 08110; 609-488-8488.

Pages 112 to 113: Gallery: **Bench**—Zantedeschi (R), Italy; 045-6860629/31. **Table skirt fabric**, Raphael Damask, azure #190467.00—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **Fire tools**—Danny Alessandro (R), 307 E. 60 St., New York 10021; 212-759-8210. *Dining Room:* **Table**—Zantedeschi (R), see above. **Skirted Scallop chairs**, $2,800—Saladino Furniture (M), see above. **Tablecloth**, #0262 gauze—Henry Calvin (T), 979 Third Ave., New York 10022; 212-371-4333. **Accessories**—Amy Perlin Antiques (R), 1020 Lexington Ave., New York 10021; 212-744-4923.

Pages 114 to 115: Living Room: **Table**, Balustrade, $6,500; **Lamp**, #999, $1,700—Saladino Furniture (M), see above. *Kitchen:* **Countertop**, soapstone; **floors**, Indian white sandstone—Santa Barbara Stone (M), 27 N. Nopal, Santa Barbara, CA 93103; 805-963-5891. **End table**, stainless, $1,300—David Landis Design (T), 208 W. 29 St., New York 10001; 212-563-7568. **Leather chair**, #413 Cab Chair, $1,225—Cassina (R), 155 E. 56 St., New York 10022; 212-245-2121. **Wicker chair**, squareback lounge, $810—The Ginsberg Collection (T), 190 San Bruno Ave., San Francisco, CA 94103; 415-621-6060. **Island**, 18th-c. French pine cabinet—John F. Saladino, Inc. (M), see above. **Carpet**, sisal runner—Stark Carpet (T), 979 Third Ave., New York 10022; 212-752-9000. *Bedroom:* **Tuscan chest**, $7,515; **Lounge chair**, Regent chair, $3,325; ottoman, $1,430—Saladino Furniture (M), see above. **Throw**, #A7912 handwoven mohair, $265—Nantucket Looms (R), 16 Main St., Nantucket, MA 02554; 508-228-1908. **Bed skirt and bedspread**, #C-330 Lanaken—Roger Arlington (T), 979 Third Ave., New York 10022; 212-752-5288. **Pedestal table**, $6,500—Saladino Furniture (M), see above.

Pages 116 to 117: Master Bedroom: **Bed**, restored by L.A. Group (R), 718-706-1616. **Lamps**, converted by Joseph Richter (R), 212-755-6094; **Mirror**—John F. Saladino, Inc. (R), see above. **Sofa**, Custom—John F. Saladino, Inc. (M), see above. **Sofa fabric**, #3905.01113—Brunschwig & Fils (T), see above. **Arm chair fabric**, #4910-01—Donghia (T), 485 Broadway, New York 10013; 212-925-2777. **Bedspread**, chenille, $3,000—Jeffrey Aronoff (T), 16 W. 23 St., New York 10010; 212-645-3155. **Pillow fabric**, #4910-01—Donghia (T), see above. **Toss pillow fabric**, #C2-101-4—Christopher Norman (T), 979 Third Ave., New York 10022; 212-644-4100. **Skirted table**, #190462.00—Brunschwig & Fils (T), see above. *Bathroom:* **Leather wrapped mirror**, custom, John Saladino Furniture (M), see above. **Landis lamps**, $280—David Landis Design (R), see above. **Area rug**, #CW-2169 jute, $28/sq. ft.—Patterson, Flynn & Martin (T), 979 Third Ave., New York 10022; 212-688-7700. *Bedroom:* **Desk chair**, reupholstered by Gutshalls, 805-962-8545. **Bedspread fabric**, #7203/15 Scala—Boussac of France (T), 979 Third Ave., New York 10022; 212-421-0534. **Bed back pillows**, #115234 silk twill—Jim Thompson (T), 979 Third Ave., New York 10022; 212-758-5357. **Pillow trim**, #890881—Schumacher (T), 939 Third Ave., New York 10022; 212-415-3927. **Sofa**, custom—John F. Saladino, Inc. (M), see above. **Fabric**, #5702-16 Kypa (discontinued, similar available)—Boussac of France (T), see above. **Tulip chair**, $2,610—Saladino Furniture (M), see above. **Fabric**, #115234 silk twill—Jim Thompson (T), see above. **Wicker chair and ottoman**, Ginsberg squareback wicker, $810 (chair), $465 (ottoman)—Ginsberg (R), see above. **End table**, William Switzer #1403-S, $795 (base) $295 (top)—Decorators Walk (T), 979 Third Ave., New York 10022; 212-319-7100. **White pillow**, #4135/95—Manuel Canovas (T), 979 Third Ave., New York 10022; 212-752-9588. **Camel pillow**, #20017-87—Duralee (T), 979 Third Ave., New York 10022; 212-752-4040. **Striped pillow**, #MSHR7334F Suitcase Stripe—Sonia's Place (T), 979 Third Ave., New York 10022; 212-355-5211.

118 GEORGE WASHINGTON SAT HERE *Designer:* **Victoria Hagan Interiors**, 22 E. 72 St., New York 10021; 212-472-1290. *Pages 118 to 123: Living room:* **Sofa**, #8001-71 Hepplewhite sofa in Mount Vernon mahogany, $2,415; fabric, #664-81 bold linen stripe; **back stool**, #8005-19, $666; fabric, #598-11 off-white linen; **Aitken side chair** #8380-04, $970; **dining table**, #8301-40, Federal Dining Table, $3,377; **bergère**, #8006-51 tight seat Mount Vernon white, $1,654; **slipcover**, #8006-96 #774-12, $315/ea. **Lolling chairs**, #8004-11 in Mount Vernon mahogany, $801; **slipcover**, #8004-96, #598-11 off-white linen, $335. **Square stool**, #8009-88 in Mount Vernon mahogany, $827; fabric, white matelasse #729-11—Hickory Chair (M), PO Box 2147, Hickory, NC 28603; 704-328-1801. **Cashmere throws**, camel and winter white, $475/ea.—Schweitzer Linen (R), 457 Columbus Ave., New York 10024; 1-800-LINENS. **Velvet pillow**, #26802, Krupnick Brothers (T), 200 Lexington Ave., New York 10016; 212-779-4540. **Velvet pillows**, #42771-55 sage, Schumacher (T), 939 Third Ave., New York 10021; 212-415-3900. **Damask pillow**, $65—Rubenstein & Fox (R) 65 Prince St., New York 10012; 212-966-8954. **Painted chair**, $4,500/pr.—John Rosselli Int' l. Corp. (R), 523 E. 73 St., New York 10021; 212-772-2137. **Coffee table**—Alan Moss (R), 436 Lafayette St., New York 10003; 212-473-1310. **Candlestick**, $375/pr.—John Rosselli Int' l., (R), see above. **Map**, $800—Stubbs Books & Prints (R), 153 E. 70 St., New York 10021; 212-772-3120. **Lamp w/wood base**—Alan Moss (R), see above. **Ladder**, $385—Treillage (R), 418 E. 75 St., New York 10021; 212-535-2288. **Candlesticks**, antique, $750/pr.—John Rosselli Int' l. (R), see above. **Handwritten appendix**, $300—Stubbs Books & Prints (R), see above. **Urn**, $2,800/pr.—Rooms & Gardens (R), 290 Lafayette St., New York 10012. **Fabric remnant**, $1,000—Lee Calicchio, Ltd. (R), 134 E. 70 St., New York 10021; 212-717-4417. **Floor lamp**, $1,500—John Rosselli (R), see above. **Wire urn**, $5,200/pr.; **stone finials**, $3,500/pr.—Treillage (R), see above. **Mirror**, $1,200—John Rosselli Int'l. (R), see above. **Corn drawing**, $300—Stubbs Books & Prints (R), see above. **Mercury vase**, $195—Rooms & Gardens (R), see above. **Moss seat**, $900—Treillage (R), see above.

Pages 120 to 121: Living room: **Aitken armchair** with Mount Vernon mahogany, #8380-01, $918; **Slipcover**, #8381-96, #598-11 off-white linen, $140; **bench**, #8010-96 in Mount Vernon mahogany, $858, fabric, antique saddle leather, #780—Hickory Chair (M), see above. **Planter**, $3,200—Treillage (R), see above. **Wooden jack**, $450—John Rosselli Int' l. (R), see above. **Painting**, $300—Rooms & Gardens (R), see above. **Fan**, $85; **blankets**, $350—Rubenstein & Fox (R), see above. **Cock fighting chair**, $2,300—Turbulence (R), 812 Broadway, New York 10013; 212-598-9030.

Pages 122 to 123: Bedroom: **Paint**: Pratt and Lambert #2210, sage gray; trim,#2252, whale. **Cinquefoil cluster poster bed**, Mount Vernon mahogany, #8500-60, $4,417; **canopy**, #8501-61, $494; **canopy fabric**, Mount Vernon off-white matelasse; **Mary Ball Washington wing chair**, Mount Vernon mahogany, #8003-55, $1,872; slipcover, #8003-96 #774-12 natural linen, $827; **Bergère**, Mount Vernon white, #8006-51, $1,654; slipcover, #8006-96 #774-12 natural linen, $315; **back stool**, Mount Vernon mahogany, #8005-19, $666; slipcover, #8005-96 #598-11, $198; **Aitken arm chair**, #8380-03, $1,048; **fabric**, #329-96 charcoal toile; **Aitken secretary bookcase**, #8201-28, **Aitken secretary desk**, #8200-28, $11,697—Hickory Chair (R), see above. **Sheets**, Marina beige queen fitted, $240; flat, $300; standard shams, $200—Palais Royal (M), 800-322-3911. Tan and white vintage ticking, $145—Rubenstein & Fox (R) see above. **Marseille spread**—Wolfman-Gold (R), 116 Green St., New York 10012; 212-431-1888. **Tapestry pillow**, $3,600; **candlestick lamp**, $600; **sconce**, $600—John Rosselli (R), see above. **Adjustable desk**, $900—Historical Materialism (R), 125 Crosby St., New York 10012; 212-431-3424. **Curtains**, sheer heaven white #Q 6860, Decorators Walk (T), 979 Third Ave., New York 10021; 212-319-7100; velvet, #E 26802, Krupnick Brothers (T), see above. **Curtain rod**—Morgik Co. Inc. (R), 20 W. 22 St. New York 10001; 212-463-0304 Engravings, $9,000—Stubbs Books & Prints (R), see above. **Upholstered stool**, $2,300—Lee Calicchio, Ltd. (R), see above. **Sisal rug**, The Twill Group, $999—ABC Carpet & Home (R), 800-888-RUGS Pillow, custom, $150, Rebecca's Perfect Pillows, 3028 45 St. NW, Washington, DC, 20016; 966-6310. **Pillow fabric**, Williamsburg Country Linen, natural #92510, F. Schumacher (T), 979 Third Ave.. New York 10021; **velvet**, #E27703, Krupnick Bros. (T), see above. **Mirror** $3,800—Lee Calicchio (R), see above. **Floor lamp**, $650—Historical Materialism (R), see above. **Candelabra**, Alan Moss (R), see above **Hepplewhite card table**, #8209-20, $1,817—Hickory Chair (R), see above. **Lightning rod finial**, $225—Rubenstein & Fox (R), see above. **Flemish chandelier**, $9,800—Turbulence (R), see above. **Metal basket**, $75. **Tin bank; sailboat photo**, $125—Rubenstein & Fox (R), see above. **Pitcher**, antique, $150—Historical Materialism (R), see above; **brass handle cup**, $150/three.

124 CITY POLISH *Pages 124 to 129: Designer:* **Eve Robinson**, Eve Robinson Associates, 161 W. 75 St., #10D, New York 10023; 212-595-0661. *General contracting, cabinetry, painting, dyed plaster, and decorative finishes:* **Silverlining Interiors**, 55 Vandam St., 13 Fl., New York 10013; 212-243-6133. *Living room:* **Sofa**—Dialogica (R), 484 Broome St., New York 10013; 212-966-1934. **Coffee table** by Mathieu and Ray for Écart Int' l.—Pucci Int' l. (T), 44 W. 18 St., New York 10011; 212-633-0452. **Slipper chair** by Patrick Naggar—Dennis Miller Associates (T), 306 E. 61 St., New York 10021; 212-355-4550. **Slipper chair fabric**—Jack Lenor Larsen (T), 232 E. 59 St., New York 10022; 212-674-3993. **Rug**, Tra La La—Christine Van Der Hurd (T), 99 University Pl., New York 10003; 212-353-3450. **Sconces**—Jeff Brown, Antkoviak, 112 W. 74 St., New York 10023; 212-580-8253. **Pillows**—Roy Rudin Decorators, 545 Eighth Ave., New York 10018; 212-967-2611. **Pillow fabric; fabric on upholstered chairs**—Donghia (M,T), 485 Broadway, New York 10013; 212-925-2777. **Framed print** by Manolo Valdes—Marlborough Gallery (R), 40 W. 57 St., New York 10019; 212-541-4900. **Frame**—Giansante, 134-02 91 Ave., Richmond Hill, NY 11418; 718-658-1174. **Custom picture hanging system; end tables; decorative objects; entertainment cabinet; upholstered chairs**—Eve Robinson Associates, see above. **Side table base**—Tanya Hovnanian, 5615 W. San Vicente Blvd., Los Angeles, CA 90019; 213-938-8363. **Limestone tabletop**—Statewide Tile, Marble & Granite, 3257 Kennedy Blvd., Jersey City, NJ 07306; 201-653-1700. **Photos**—Joel Greenberg, 274 Water St., New York 10038; 212-285-0979. **Frames**—J. Pocker & Son (R), 135 E. 63 St., New York 10021; 212-838-5488. *Dining room:* **Chandelier**—Jeff Brown, Antkoviak, see above. **Drapery fabric**—Jack Lenor Larsen (T), see above. **Dining table**—Eve Robinson Associates, see above. **Sisal rug**—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Robert Mapplethorpe photos**—Robert Miller Gallery (R), 41 E. 57 St., New York 10022; 212-980-5454. *Bedroom:* **Yellow floral pillow shams**—Nancy Koltes (R,T), 900 Broadway, Ste. 201, New York 10003; 212-995-9050. **White pillow sham**—Anichini (T), 745 Fifth Ave., New York 10151; 800-553-5309. **Mirror, bed, chests**—Eve Robinson Associates, see above. **Carpeting**—Misha Carpet Corp. (R,T), 20 E. 53 St., New York 10022; 212-688-5912.

130 AN OPEN SECRET *Pages 130 to 135: Landscape Designer:* **Nancy McCabe**, Box 447, Salisbury, CT 06068; 203-824-0354. **Anthony Elliott**, Snug Harbor Farm; Kennebunk, ME 04043; 207-967-2414. **Twig garden chair**—Treillage, Ltd. (R), 418 E. 57 St., New York 10021; 212-535-2288.

136 WHITE WITH FLYING COLORS *Pages 136 to 137: Designer:* **Drysdale Design Associates**, 1130 20 St. NW, Washington, DC 20036; 202-466-6606. **Curtain fabric**, Summer Daffodil check #966—J. Robert Scott Textiles (T), 979 Third Ave., New York 10022; 212-755-4910. **Paintings, sculpture, bowl, vase, floor sculpture**—Annie Gawlak (R), 1750 Lamont St. NW, Washington, DC 20010; 202-797-7698 and Phyllis Hattif Fine Arts (R), 425 E. 58 St., New York 10022; 212-593-1414. **Wall bracket, pillows, pedestal, urns, sofa,** Drysdale Furnishings (M), see above. **Silk fabric**—J. Robert Textiles (T), see above. **Table**, Drysdale Design Associates (M), see above. **Chair**, $1,953; **slipcover**, $180; **coffee table**, $2,340; **glass**, $332—Niermann Weeks, available at John Rosselli (R), 255 E. 72 St., New York 10021; 212-737-2252. **Pavilion planter**, $210—Charlotte Moss (R), 1027 Lexington Ave., New York 10021; 212-772-6244. **Antique chairs**—Florian Papp (R), 962 Madison Ave., New York 10021; 212-288-6770. **Silk pillow**—Christopher Norman (T), 979 Third Ave., New York 10022; 212-644-4100.

Pages 138 to 139: Designer: **Joseph Paul Davis, Inc.**, 1611½ 19 St. NW, Washington, DC 20009; 202-328-1717. **Dining table**, Stoneyard, $2,870—Richard Russell Associates (R), 300 D. St. SW, Washington, DC 20024; 202-646-0260. **Régence dining chairs**, #5193, $2,678/ea.; **steel étagère**, #1086, $2,016; **tassel coffee table**, #0487, $3,096; **Queen Anne mirror**, #1191, $2,077; **Finials**, Ashmolean #7007, $90/ea—J. Lambeth & Co. (R), Washington Design Center, 300 D St. SW, Space 117, Washington, DC 20024; 202-646-1774. **Dining chair fabric**, Palazzo granny smith #4910-24—Donghia (T), 485 Broadway, New York 10013; 212-925-2777. **Carpet**, seagrass—Design Center Carpets (T), 300 D St. SW, Ste. 411, Washington, DC 20024; 202-646-1300. **Antiques**—Antiques of Georgetown (R), 3210 O St. NW, Washington, DC 20007; 202-965-1165. **Low wood chair fabric**, #72280.04; **curtain fabric**, #6093.01; **green pillows**, #34540.00/5161; **Fabric on sofa and club chair**, Malay cotton print—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878.

Page 140: Designer: **Stephen Shubel**, 110 Pacific Ave., Suite 229, San Francisco, CA 94111; 510-843-7866. **Lamp**—Stephen Shubel, see above. **Sofa**, #ZA290X; **side chair**, #M-184; **rawhide ebony tables**, #L-78; **ebony sawhorse table**, #25-2; **rawhide chair**, #LM-45—McGuire (T,M) 1201 Bryant St., San Francisco, CA 94103; 415-626-1414. **Sofa fabric**, Barjols Stripe, gold, #57452; **Sofa pillows**, Harlequin, sunflower, #57671; **Sidechair fabric**, Starlet, yellow, #166710—F. Schumacher and Co. (T), 101 Henry Adams St., Suite 100, San Francisco, CA 94103; 415-621-7700. **Black and white pillows**—Sue Fisher King (R), 3075 Sacramento St., San Francisco, CA 94115; 415-922-7276. **Sisal with black jute border**—Merida Meridian (M), 6603 Joy Rd., E. Syracuse, NY 13057; 800-345-2200.

Pages 140 to 141: Designer: **Keller Donovan**, T. Keller Donovan Inc., 24 E. 64 St., New York 10021; 212-759-4450. **Antique box, floor lamp, art**—T. Keller Donovan Inc., see above. **Sconces, creamware platter**—John Rosselli, 532 E. 73 St., New York 10021; 212-772-2137. **Mount Vernon back chair**, #8005-19—Hickory Chair, PO Box 2147, Hickory, NC 28601; 704-328-1801. **Stool fabric**—Contemp Cloth, P32317; Decorators Walk (T), 979 Third Ave., 17 fl., New York 10022; 212-644-4100. **Pillow**—Versailles Drapery & Upholstery (T), 37 E. 18 St., New York 10003; 212-533-2059.

Page 141: **Carpet**—Hampton Plaid, Patterson, Flynn, Martin, & Manges (T), 979 Third Ave., New York 10022; 212-688-7700. **Armchair**—Mount Vernon bergère, # 8006-51; Hickory Chair, see above. **Fabric**—Colonnades by T. Keller Donovan for Decorators Walk (see above). **Curtains, screen, skirted desk**—Versailles Drapery & Upholstery, see above. **Curtain fabric**—Colonnades by T. Keller Donovan for Decorators Walk, see above. **Screen and skirted desk fabric**—Contemp cloth #P32317, Decorators Walk, see above. **Blinds**—"Country Woods" 2" wood blinds #814 porcelain with #413 hunter green fashion tapes; Hunter Douglas Window Fashions, 2 Park Way, Upper Saddle River, NJ 07458; 800-937-7895. **Desk lamp**—John Sander Lamps (T), 979 Third Ave., 2 Fl., New York 10022; 212-752-9150. **Pedestal**—Mimic Display, 524 E. 117 St., New York 10035; 212-410-5500. **Stripe box, picture frame, croquet balls, gray bowl**—Galileo (R), 167 Seventh Ave. South, New York 10011; 212-243-1629. **Framing**—Gallery of Graphic Arts (R), 1601 York Ave., New York 10028; 212-988-4731.

Pages 142 to 143: Designer: **Orlando Diaz-Azcuy Design, Inc.**, 45 Maiden Ln., San Francisco, CA 94108; 415-362-4500.

144 THE WARMEST ROOM IN THE HOUSE *Pages 144 to 149:* **Henry Wadsworth Longfellow, Craigie House**, 105 Brattle St., Cambridge, MA 02138; 617-876-4491. Closed for winter; reopens May 9. **Ralph Waldo Emerson House**, 28 Cambridge Tpk., Concord, MA 01742; 508-369-2236; open mid-April through Oct. **Washington Irving, Sunnyside**, W. Sunnyside Ln., Tarrytown, NY 10591; Historic Hudson Valley, 914-631-8200. Closed Jan.-Feb. **Mark Twain House**, 351 Farmington Ave., Hartford, CT 06105; 203-493-6411. Open daily Memorial Day-Columbus Day and Dec.

150 LITTLE HOUSE ON THE PRAIRIE *Pages 150 to 153: Architect:* **David D. Salmela**, AIA, 852 Grandview Ave., Duluth, MN 55812; 218-724-7517. *Landscape architect:* **Coen & Stumpf & Associates**, 128 N. Third St., Minneapolis, MN 55401. *Contractors:* **Scandinavian Home Construction** (house), Stillwater, MN 55082; 612-439-1727. **Rod & Sons Carpentry** (garage), 5542 Stepetz Rd., Aurora, MN 55705. *Structure type:* Wood frame. *Exterior materials:* red cedar board & batten, red cedar V-joint tongue & groove. **Roof**, asphalt globe. **Exterior paint**: Topaz—Pratt & Lambert (M), 800-289-7728 for stores. **Tile**: Red—Samuel Cabot Inc. (M), 100 Hale St., Newburyport, MA 01950; 508-465-1900. *Interior materials:* **Windows**, Kolbe & Kolbe Window Co. (M), 1323 S. 11 Ave., Wausau, WI 55401; 715-842-5666. **Cabinets** by Contardo Lindquist—Wood-Mode (M), One Second Ave., Kreamer, PA 17833; 717-374-2711. **Paint**, white—Pratt & Lambert, see above. **Hardware**—Schlage (M), 2401 Bayshore Blvd., San Francisco, CA 94134; 415-467-1100. **Stove**—Rais & Wittus Inc. (M), Hack Green Rd., Pound Ridge, NY 10576; 914-764-5679. *Dining room:* **Table and chairs**, made in Finland, distributed by IDC (R), 100 Second Ave. N., Minneapolis, MN 55401; 612-341-3441.

154 WARMING TRENDS *Page 154 to 161.* **Cub Room** and **Cub Room Café**, 183 Prince St., New York 10012; 212-777-0030. **Bowl**, $8—Bridge Kitchenware, 214 E. 52 St., New York 10022; 212-688-4220. **Dinner plate**, $12.50—Wolfman-Gold, 116 Greene St., New York 10012; 212-431-1888.

WHAT GIFT WILL I BUY?

One of the delights of spring is the flurry of invitations to weddings and anniversary parties that start to appear in the mailboxes as early as March. My immediate reaction is a moment of joy! Followed almost without pause by two questions: "What gift will I buy?" and "Where will I find it?".

Of course, bridal registries are an option, but I find they are largely embraced by young couples just setting up house. For everyone else...second timers, or those who tied the knot ten, twenty or more years ago, you probably have to do your own sleuthing to come up with the perfect choice.

May I propose, whether you're a member of the wedding, a guest, or anniversary celebrant that you relax, eliminate the legwork and do your gift shopping by mail.

As, anyone who reads this column already knows, I study scores of catalogs that reach my desk daily. Let's take a look at some of the appealing merchandise they offer.



There is, perhaps, no better place to begin than with Gump's...the legendary San Francisco store noted for providing unerring elegance and impeccable service for 134 years. Many items are Gump's exclusives such as their classic chrysanthemum-shaped "Kiku" bowls and impressive, gold-flecked glass centerpieces. I've always taken comfort in the fact that anything one buys here is a testimony to good taste.

A newcomer to the catalog world is Coturra. I predict their name will become synonymous with the most meticulous antique reproductions and inspired adaptations of European "*Maiolica*" available in the United States. It's the richly colored designs and fanciful shapes that make the collection so appealing. They have 18 dinnerware patterns plus urns, cachepots, lamp bases, planters and picture frames. You are certain to find something exceptional.

Linens can be the loveliest gifts of all and the clever people at Chambers provide some of the best. I can't imagine a bride who could resist their pure linen bedding, lush terry towels lavished with Genoese lace or a silk cloque coverlet. For other riches don't overlook duvets, shams, lace tablecloths, and almost-impossible-to-find lace edged doilies and dresser sets all imported by Rue de France.

Those of you who have never shopped from Crate & Barrel's pages are in for a treat. The catalog bubbles with excitement. There are wine racks and microwave carts, soup tureens and sensational barware. Pottery Barn is another good source whose vibrant and spirited designs triumph over price. I always peruse the catalog when I'm searching for candles and candlesticks. No one can ever have enough of these romantic mood-makers so I feel secure in knowing they are always appropriate, always welcome.

Parents of the bride and groom may consider giving something as splendid and enduring as furniture from McGuire. With unqualified dedication to craftsmanship and creative design, McGuire combines the rugged strength of rawhide with the natural beauty of rattan. Wonderful tables and chairs move with ease from town to country, atrium to dining room.

If heirloom potential is your goal, select Herend porcelain. Since 1826, this manufactory has produced one of the most outstanding and distinctive porcelains ever achieved. A table set with Herend dinnerware is truly a feast for the eyes.

To give you a sampling of the wide range available, I've mentioned gifts from $25 to $500 to sky's the limit. Now, that I've gotten you started, why not send for the catalogs on the following pages that interest you most? The tear-out envelope order form is a convenient way to mail your check; or use your credit card. The 1-800 call is on us.

Happy shopping,
FRANCES NEEDLES

"WHERE WILL I FIND IT?"

Spring Catalog Collection



1. **DESIGN TOSCANO.** This exciting resource for interiors and gardens features Gargoyles, Angels, remarkable wall reliefs, Classical sculpture, columns, table bases, and urns. Many pieces are recreated in rare 19th century casts and are available exclusively from us. We also offer reproductions of glorious tapestries imported from France. Color catalogue, **$2.**

LAURA ASHLEY
BY POST



2. As welcome as the first robin of Spring, Laura Ashley by Post arrives brimming with garden party dresses, classic separates, fanciful nightwear, gifts, accessories and swimwear. Expect the finest of cottons, silks and linens. For an entire year of impeccably British Laura Ashley by Post, send **$2.**



Fine Art Impressions

3. Country's largest collection of art reproductions on canvas! Impressionism, Landscapes, Portraits and more! Over 15,000 titles in all. All works available framed or unframed. Color catalog features works by Monet, Renoir, Van Gogh and more. All that is missing is the high price! **$5.**



POTTERY BARN

4. **High-quality design at superb value.** Pottery Barn catalog offers an exclusive collection of home furnishings and unique accessories for the home. Our spring catalog includes an exceptional selection of decorative items and gift ideas. Out Wear, **$2.** (US Only).

FLORENTINE CRAFTSMEN



5. Florentine Craftsmen, Inc. is the premier maker of the finest in hand-crafted garden ornaments, statuary, fountains, furniture and more. From the elegant to the whimsical, our catalogue shows over 400 beautiful creations made of lead, bronze, iron, aluminum and stone to grace any interior or exterior setting. **$5.**



EDGAR B FURNITURE

6. Choose from more than 90 of your favorite manufacturers at savings up to 50% off retail prices. All highest quality, products and service guaranteed, 308-page full color catalog includes 18th century to contemporary to country, office, entertainment and outdoor. **$20.** (credit with first purchase of $500) plus **$5** shipping and handling.

OTE CARDS WICKER STATUES CRYSTAL GOBLETS POSTERS HOUSE PLANS BOOKE



KRAFTMAID CABINETRY, INC.

7. This full-color literature showcases KraftMaid's traditional and European style cabinetry. Brochures include a kitchen planning guide, decorative molding catalog and KraftMaid's KraftBath vanity collection. Discover how KraftMaid makes it easy to decorate with a personal touch. **$5.**



F O L I O

8. Spring 95 from Saks Fifth Avenue features the absolutes of style for men and women, as well as the finest in gifts. You will receive six catalogs, including our incomparable Holiday catalog, just **$5.** Foreign, **$15.**

SAKS FIFTH AVENUE



Country Curtains.

9. BEFORE YOU CONSIDER CUSTOM...CONSIDER COUNTRY CURTAINS! Hundreds of styles and fabrics to choose from. More lengths and widths than you'll find almost anywhere, all ready made and conveniently available by mail or phone. Wonderfully affordable decorating solutions. 68 page color catalog. **Free.**



FREE CARPET SAMPLES

10. Shop in the comfort and convenience of your home. Call today for premium quality carpet samples–plushes, velvets, berbers, trackless styles, even commercial grades. 1000 color/style combinations. All the signs of quality – Monsanto WearDated® Carpet , DuPont's Certified STAINMASTER® Carpet and 3M Scotchgard™ Carpet Protector, *plus* prices at 50% off retail! Call today for your carpet samples, S&S Mills. **Free.**



GARDENERS EDEN

11. Enjoy the pleasures of Gardeners Eden catalog. Each issue is filled with unique products and ideas for the garden, outdoor entertaining and gift-giving. Look for stylish outdoor furniture and lighting, decorative and functional garden accessories, flowering plants and wreaths. One year, **$2.** (US Only).



CUDDLEDOWN OF MAINE

12. Manufacturer and Retailer of Fine Bedding & Bath Products. Luxurious down comforters and pillows; bedding ensembles in cotton, linen and silk with an extraordinary selection of pure, untreated cotton sheets, thirsty robes and towels, and much, much more! Two years for **$3.**

Spring Catalog Collection



ANDERSEN WINDOWS & PATIO DOORS

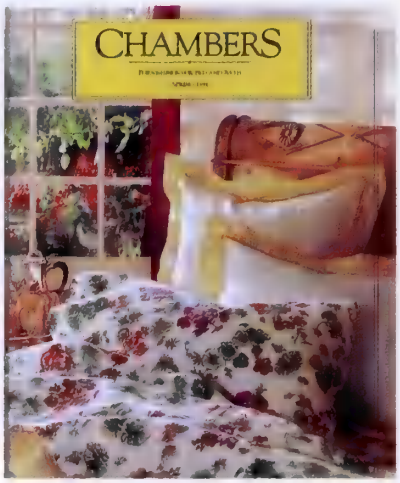
13. Window & Patio Door Factbook offers ideas for creating distinctive light-filled environments using Feature Windows, Patio Doors and Roof Windows. Includes tips for planning a project, choosing a contractor, energy facts and more. It's a great resource for building or remodeling projects. **Free.**

Victorian Papers



CIRCA 1898

14. Beguiling antique reproductions, replica jewelry, domestics, books, fragrance & exclusive offerings from obscure cottage industries, & a beloved repertoire of correspondence papers…greetings, stickers, rubber stamps, custom calling cards & stationery. Receive notecards of the above print & 52p. catalog… a joy in itself! **$2** (redeemable towards purchase).



CHAMBERS

15. Devoted entirely to the best of bed and bath. Chambers offers fine linens, towels, blankets and duvets, plus elegant accessories. Made in the grand European tradition of superior craftsmanship, these are products of distinction. One year, **$2.** (US Only).



The Masters' Collection

16. Oil Painting Reproductions. Decorate Your Home or Office with Fine European & American Masterpieces Elegantly Framed. Compliment Your Decor by Selecting from 60 Frames. Custom Services Available. 48 p. catalog, $5.



17. COTTURA offers the finest collection of handcrafted & handpainted European reproductions, with Renaissance inspired decorations, from the provinces of Italy, Portugal, and Spain. Complete lines of hand-painted dinnerware & decorative accessories are available. Set your table with *maiolica* treasures that once adorned the tables of Florentine royalty. Catalog, **$5.**



TAN AT HOME

18. Beautiful full-color catalog by ETS, Inc. featuring the finest quality professional and residential **Wolff** tanning beds. Full line of Tanning lotions, lamps, parts, apparel, and accessories. Monthly payments as low as $20. Wholesale prices. **Free.**

RNS Clothes Hangers Prints Chairs Fashion Accessories Porcelain Shel



19. *Ethel·M.* Chocolates: Show them how much you care with the unique and inspired creations of *Ethel·M.* Chocolates. Choose from our extraordinary selection of unique gifts: chocolates, baskets, tins, towers, flowers and more! Spring catalog of gift entertaining and decorating ideas, **Free.**



AROUND THE CORNER FINE ART

20. **Decorate your home with our timeless art treasures.** Distinctive full color catalog is filled with over 500 hard-to-find art objects featuring replicas on canvas, oil paintings, prints, antique reproduction Baroque frames, and more! Decorative art and gift ideas guaranteed to tempt your heart and fascinate your guests. Famous for unsurpassed quality and exceptional value. **$5.** Foreign, **$10.**



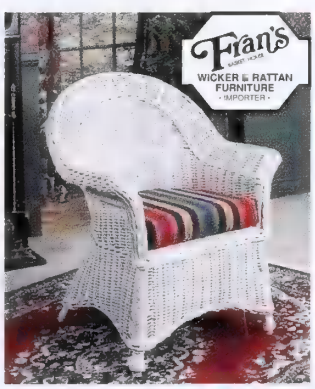
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21. NEW! City Curtains Catalog. Soften the edge of city life with our fine array of curtains. Tailored, traditional and contemporary styles to fit city sized windows. Our catalog is now available. Request your 32 page color catalog today. **Free.**



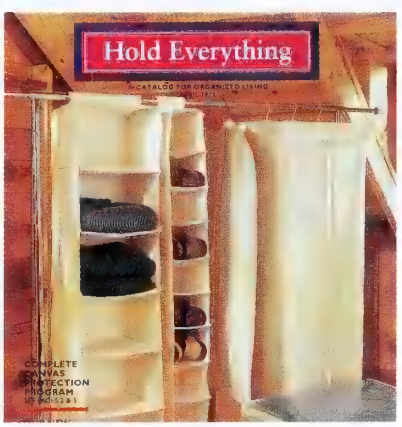
Rue de France

22. Discover the most creative window treatments, beautiful bed linens and unusual gifts from France! Rue de France offers French country lace curtains, creamy linen draperies, unusual top treatments and decorative shades and hardware. Color catalog filled with many decorating and gift ideas. **$2.**



FRAN'S WICKER & RATTAN FURNITURE

23. Shop the world of wicker & rattan in the comfort of your own home. We offer the highest quality, largest selection, at the lowest prices. Our 60 page full-color catalog contains hundreds of decorator-inspired designs. Henry Link, Ficks, Reed, etc. discounted at 35-50% off list. **$2** (refundable with first order).



HOLD EVERYTHING

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Spring Catalog Collection



25. THE RARE, THE UNIQUE, THE IMAGINATIVE. A world of exquisite gifts, collectibles, and elegant home accessories from San Francisco's legendary store. Complimentary Gump's gift box and Federal Express delivery on most orders. A year's subscription, **$5.**

GUMP'S
The Rare. The Unique. The Imaginative since 1861



BALLARD DESIGNS

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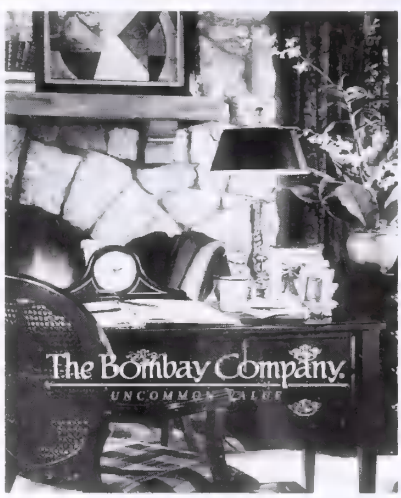


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HORCHOW HOME COLLECTION



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Herend

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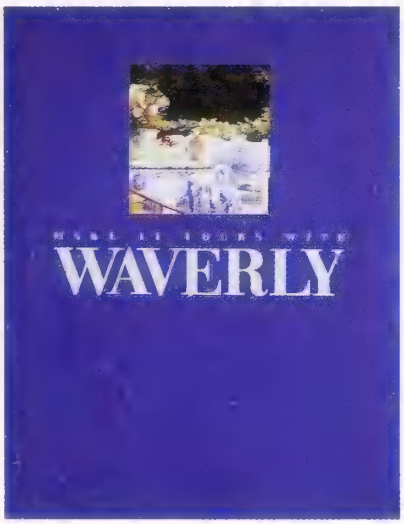
RENOVATOR'S

Everything For Today's Homes For Less!



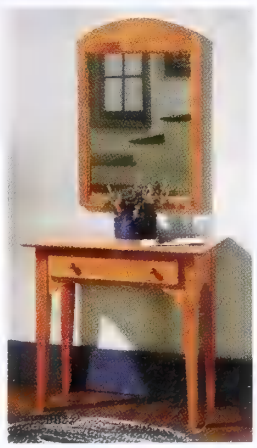
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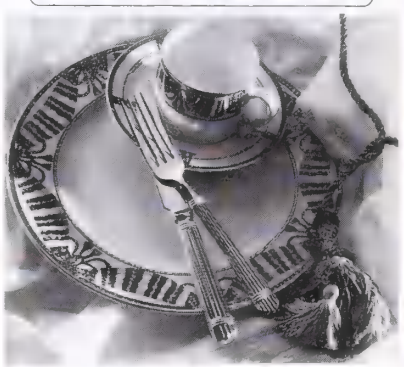
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Spring Catalog Collection



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ESTABLISHED 1938

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WICKER WAREHOUSE INC



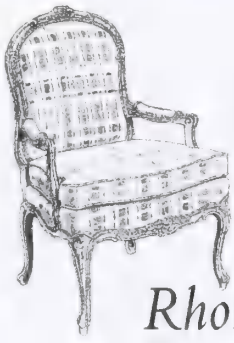
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SMITH & HAWKEN

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from Calphalon



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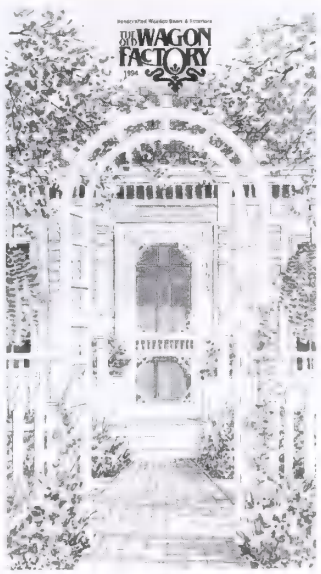
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THIS END UP

46. The **This End Up** catalog features 48 pages of exciting decorating ideas for every room in your home. Comfortable, affordable and durable, our furniture is available in a choice of styles to suit your décor. Our designers have also selected the perfect coordinating accessories to complete the total look. Catalog **$2.**



OLD WAGON FACTORY

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STERS HOUSE PLANS BOOK ENDS SCONCES ADDRESS BOOKS LINGERIE PLAQUE

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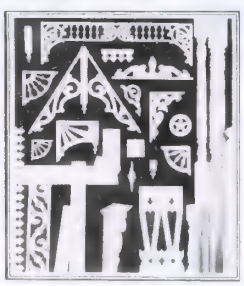
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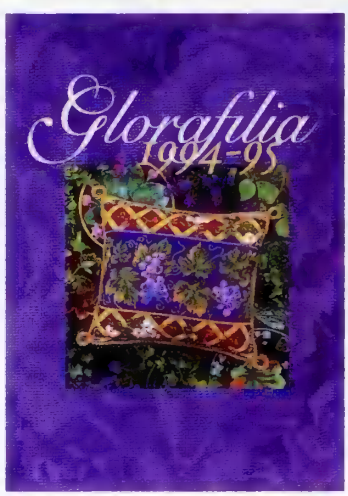


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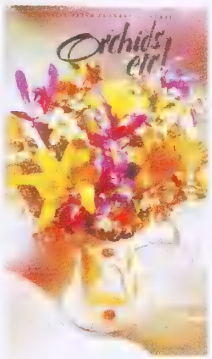
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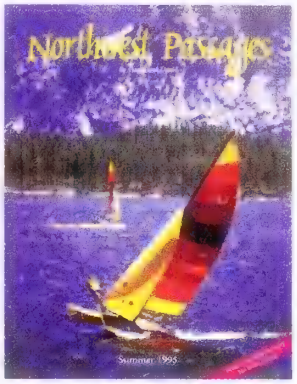
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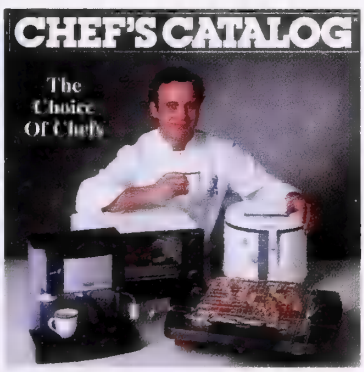
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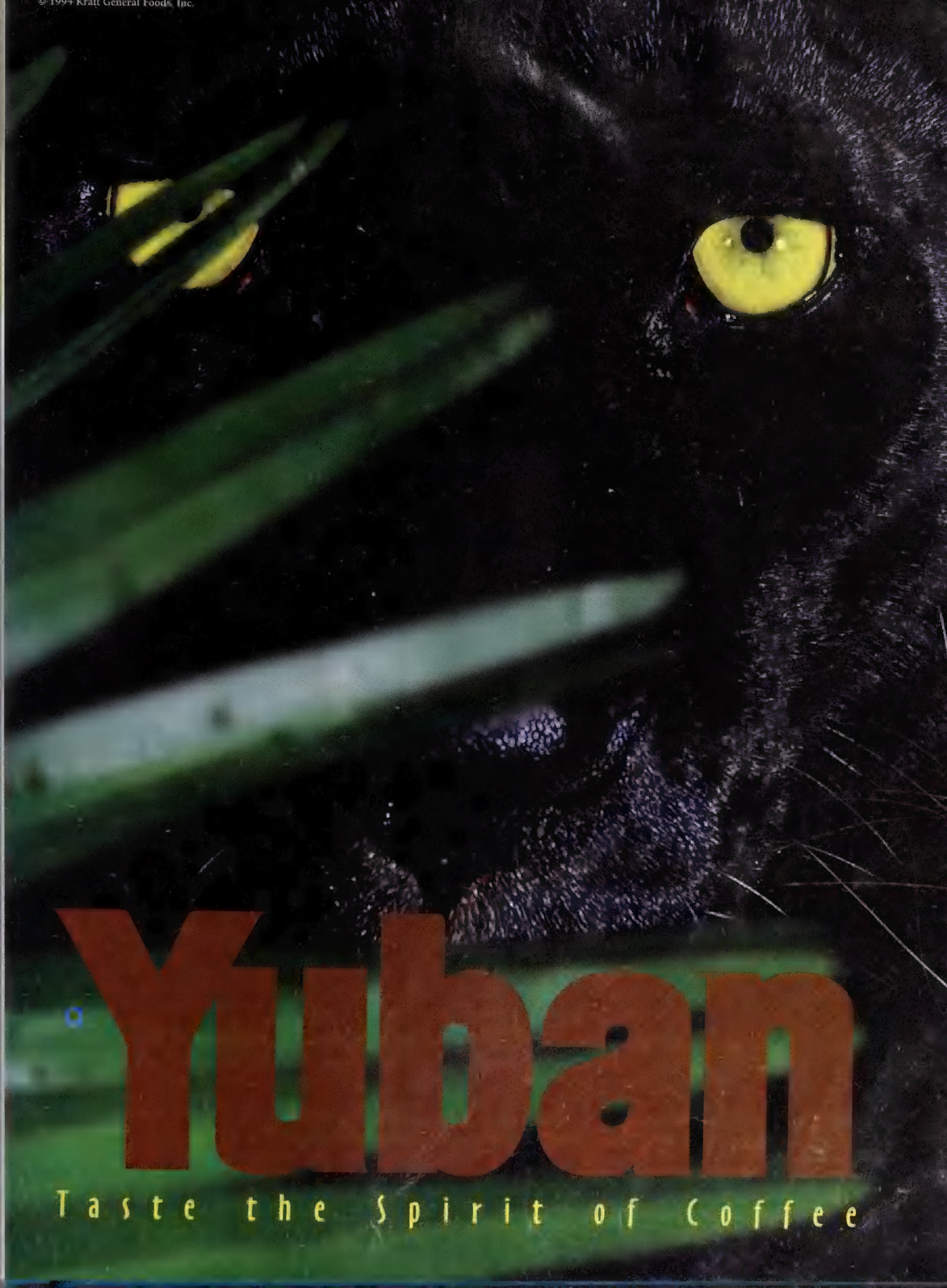
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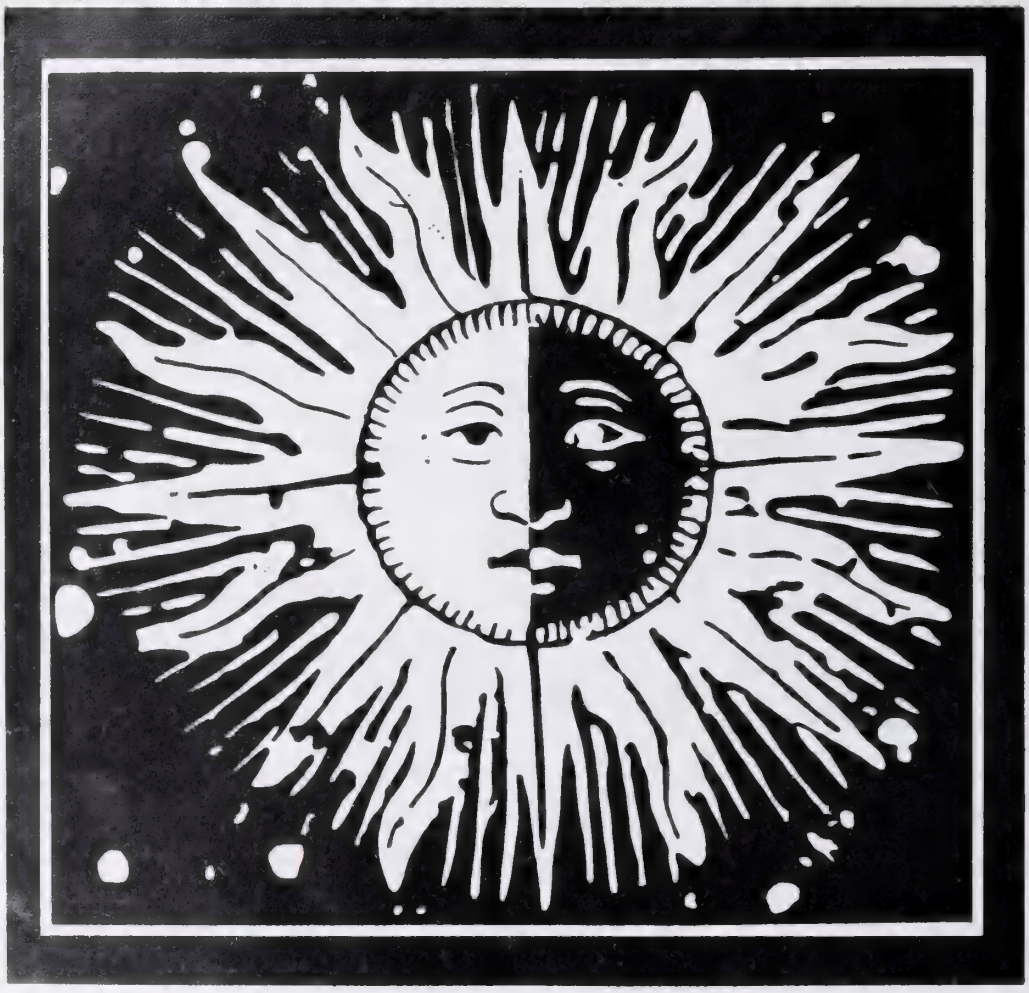
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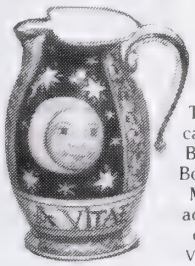
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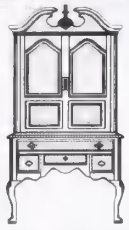
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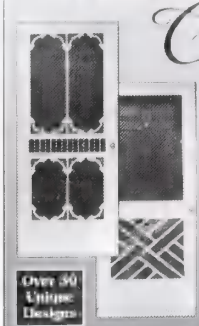
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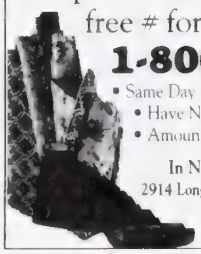
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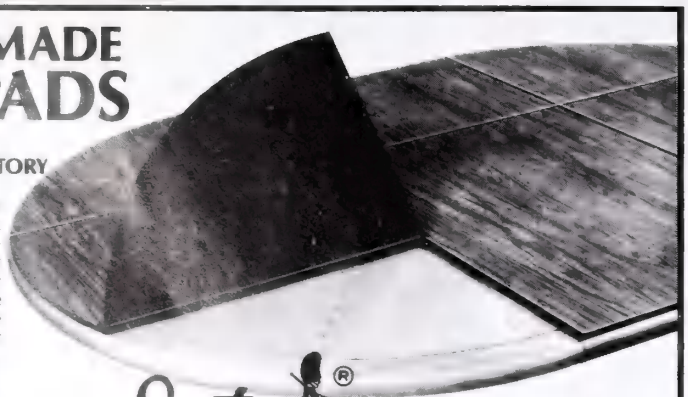
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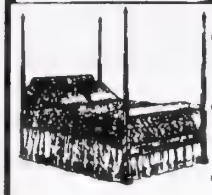
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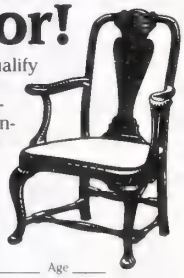
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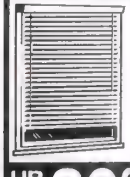
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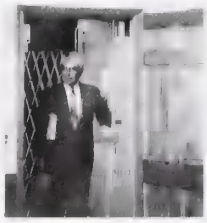
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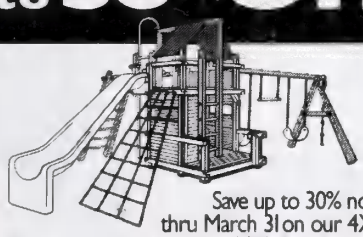
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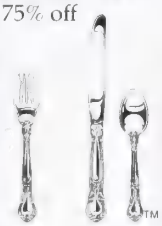


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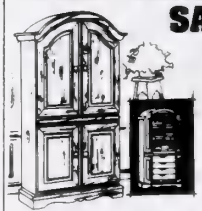
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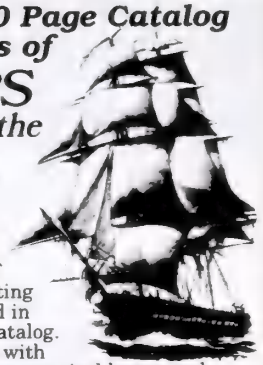
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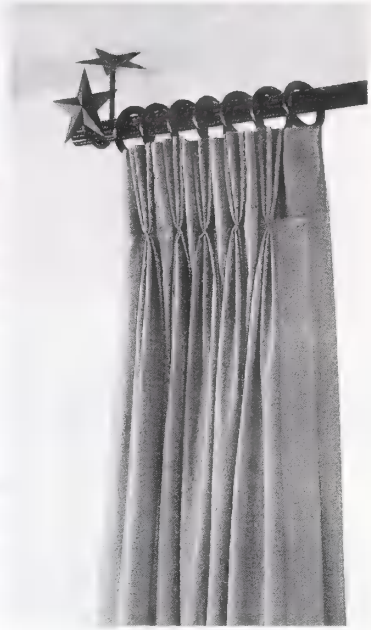
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Edith Wharton 101

BY DEE HARDIE

These days I'm back in night school for independent study, right here at home, my Thornhill School of Literature. After all, this is where I have been taught many other lessons of life. And I have decided on my curriculum after spending the weekend with Edith Wharton.

This "backward glance," as Mrs. Wharton entitled her autobiography, was presented by Shakespeare & Company, a theater group in residence at The Mount, the stately home she built for herself in 1902 in Lenox, Massachusetts. On this occasion they took to the stage at the Walters Art Gallery in Baltimore. On Saturday evening Tom and I saw a one-woman performance with Frances West as Mrs. Wharton, telling of her life and loves. After the play, Dennis Krausnick, a founder of the company, lectured on the choices she had made in her personal and professional worlds, and the way these choices were reflected in the troubled heroines she created.

I could hardly wait for Sunday and Act II of this Wharton experience. My imagination had been stirred, and it was an afternoon to remember. Mr. Krausnick played the author Henry James and Frances West was again Edith Wharton. They roamed the stage or sat at their desks while reading the letters the close friends had exchanged over the years. They sparred, they reminisced, they enjoyed each other's epistolary company.

I had certainly met Mrs. Wharton in college, although not in depth. From a reading of some of her novels as well as her autobiography, I knew she came from a well-to-do New York family and educated herself in her father's library. As a child she traveled abroad with her family, and later with her husband, and eventually moved to France, where she is buried. She didn't become an acclaimed author until she was in her forties, but she wrote many best-sellers and eventually won a Pulitzer prize.

A Baltimore museum's weekend program on this great novelist has inspired me to give myself an at-home literature course

I was especially moved to hear her poignant lines woven into the actors' dialogue: "I have sometimes thought that a woman's nature is like a great house full of rooms: there is the hall through which everyone passes going in and out; the drawing room where one receives formal visits, the sitting room where members of the family come and go as they wish, but beyond that, far beyond, there are other rooms, the handles of whose doors are never turned. . . ."

I started my home study by reading her first book, *The Decoration of Houses*, published in 1897 and written with Ogden Codman, Jr. He was the Boston-bred society architect she and her husband had hired to remodel and redecorate their house in Newport, Rhode Island. It was fascinating to read, but after wandering through pages of classical English, French, and Italian decoration I realized that these two would never have ventured near an old Quaker farmhouse like Thornhill. Still, our living room stars a Wharton-style rose-patterned chintz that I chose after seeing a photograph of her drawing room on Park Avenue in the 1890s, where *everything* was coming up roses, even the lampshades.

After reading some of her novels, most of which have elegant backgrounds, I should have known we wouldn't have a lot in common. But I was trying hard to relate my life to that of Edith Wharton, and Thornhill does follow some of the rules dictated in this early book on decorating. Our dining room *is* lit by wax candles, and I have used the same material, the English Rosa Mundi chintz by Colefax & Fowler, for both curtains and chair coverings.

My Edith Wharton 101 course continues, but I realize it is her fiction that has captured me rather than her decorating advice. As she wrote in her autobiography, "I believe I know the only cure, which is to make one's center of life inside of one's self, not selfishly or excludingly, but with a kind of unassailable serenity, to decorate one's inner house so richly that one is content there. . . ." Tomorrow I am going to do just that, sitting down all by myself, and reading for the first time Edith Wharton's *The House of Mirth.* ■

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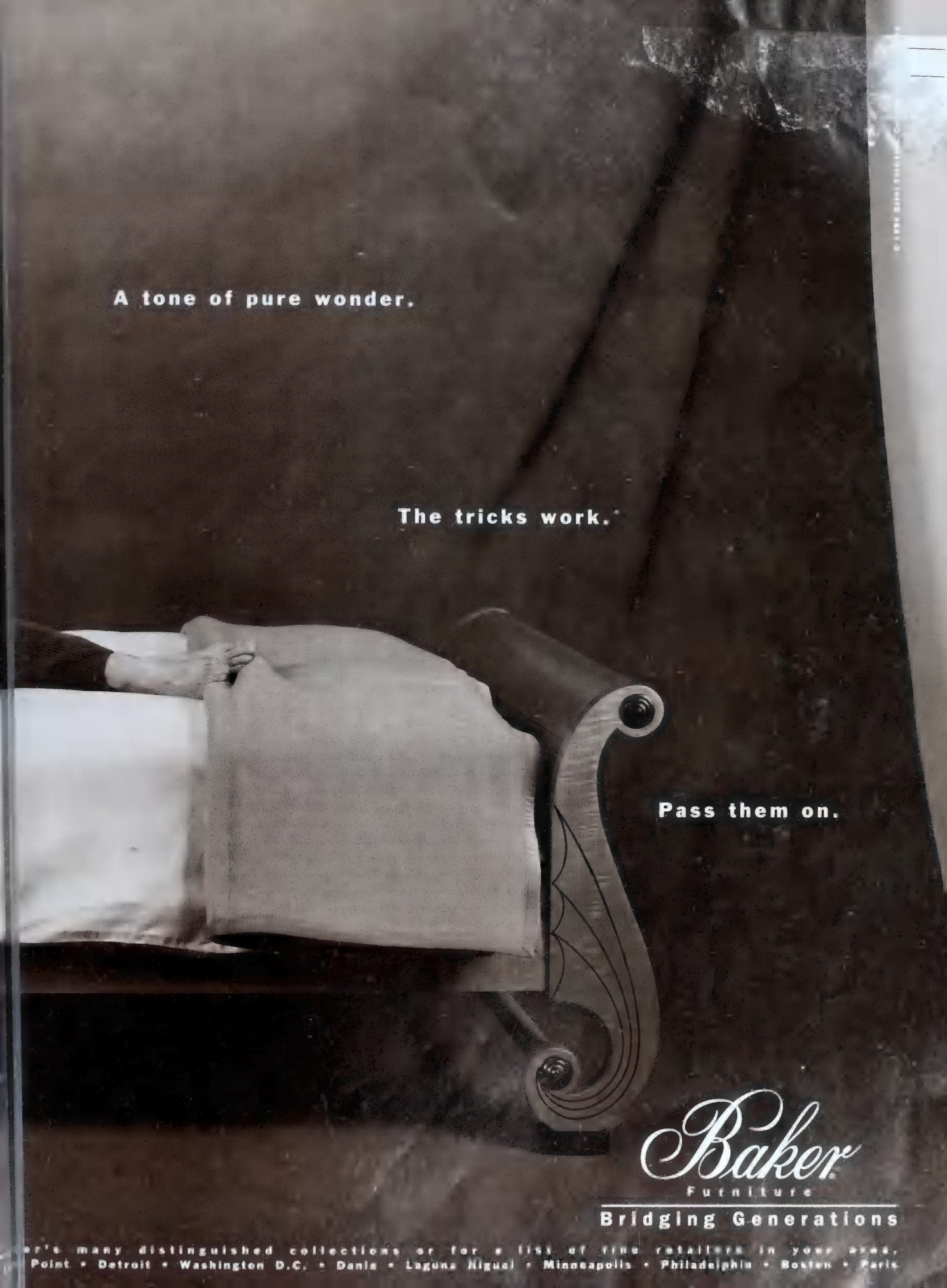
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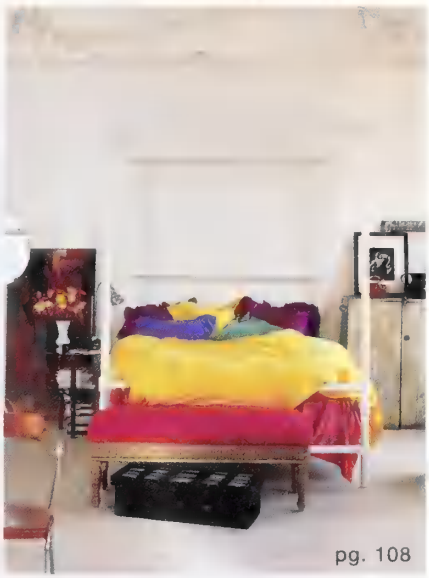
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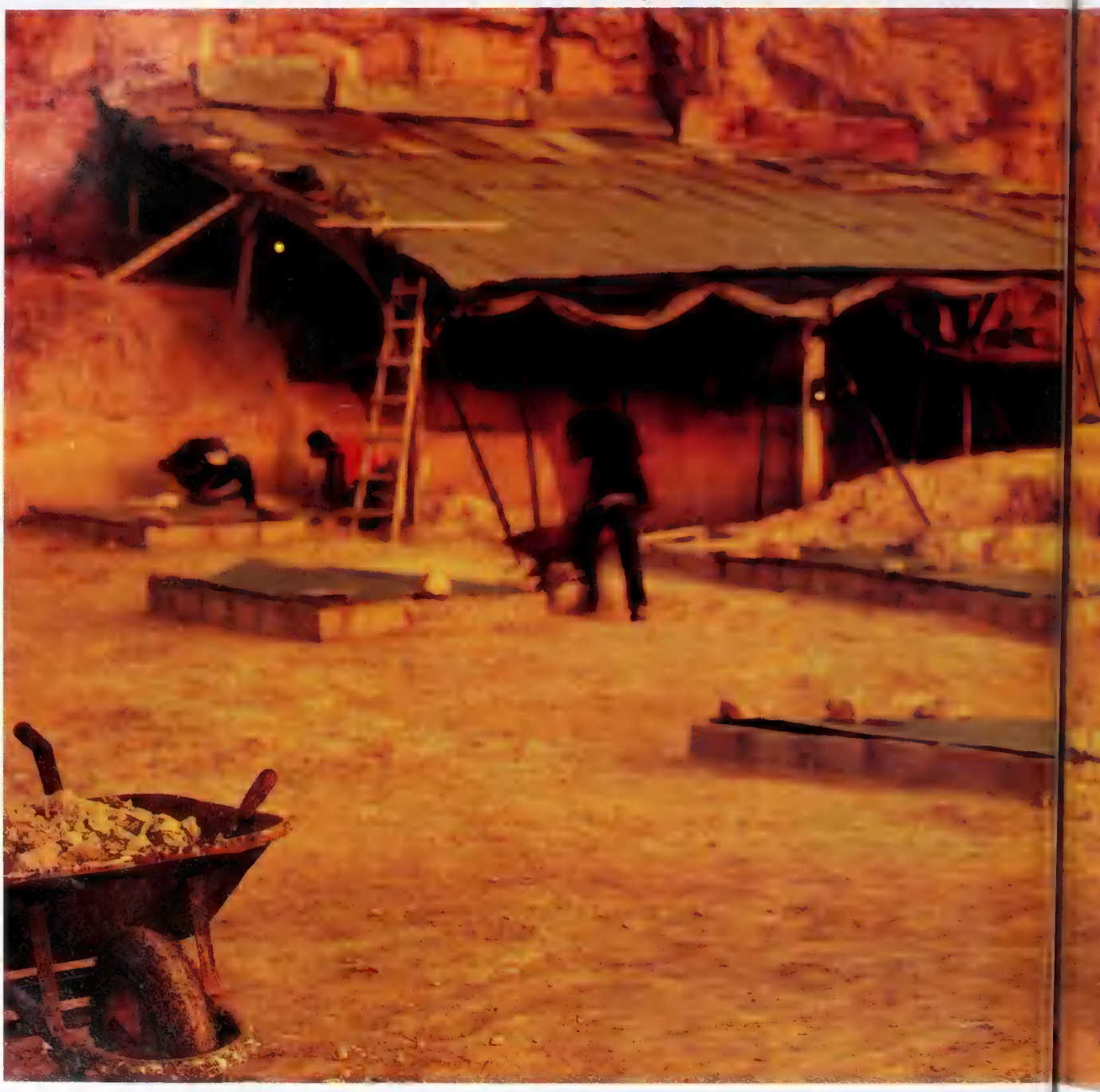

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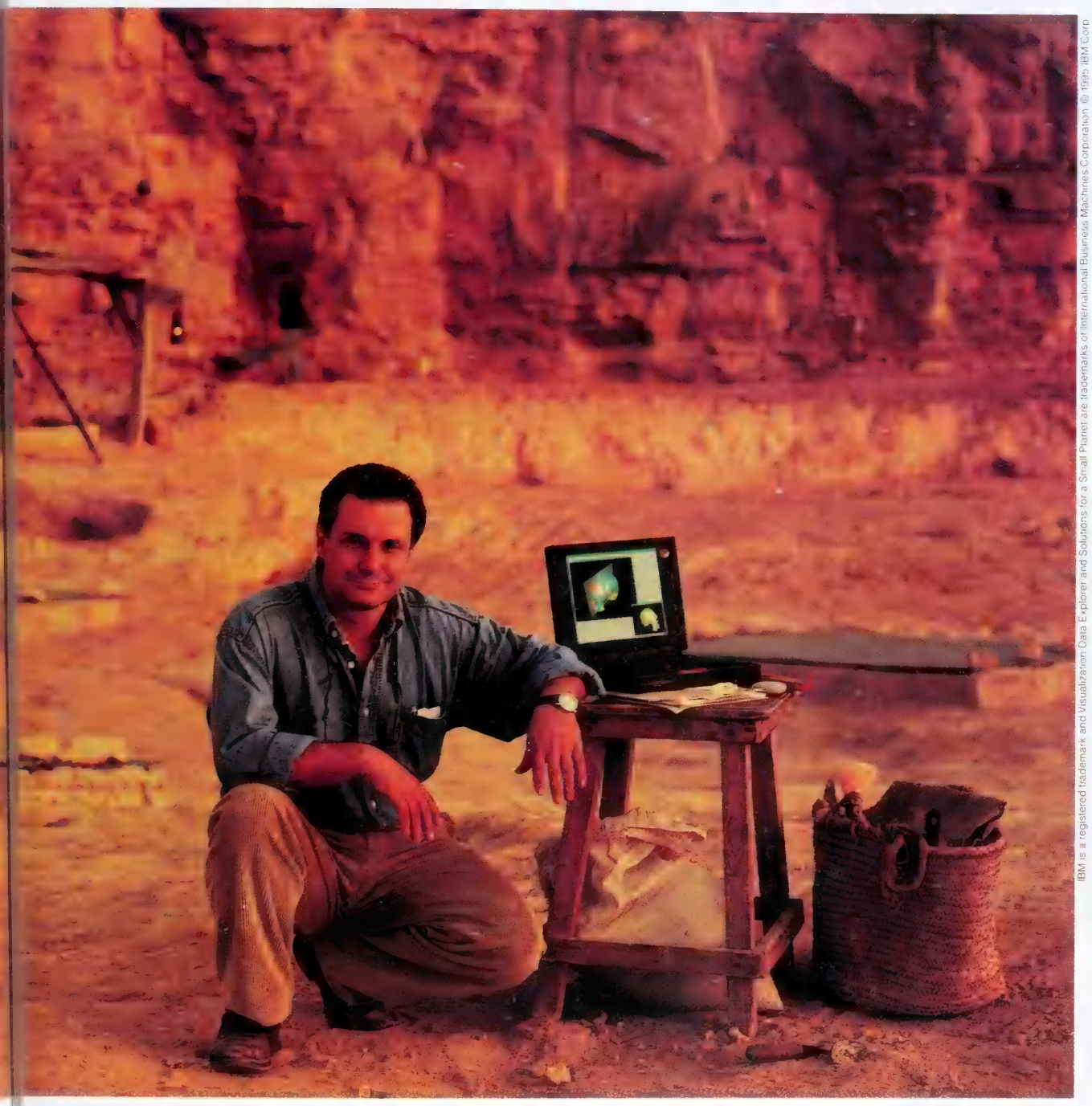
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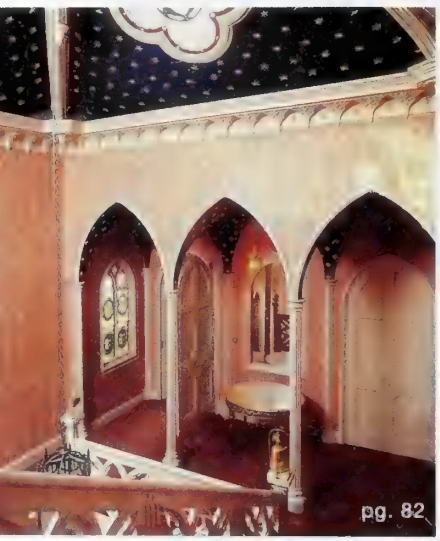
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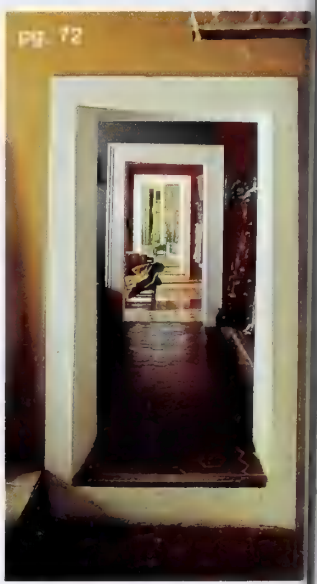
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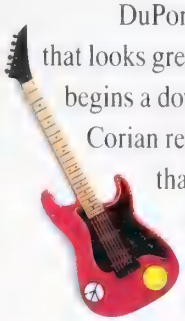
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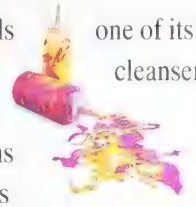


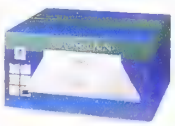
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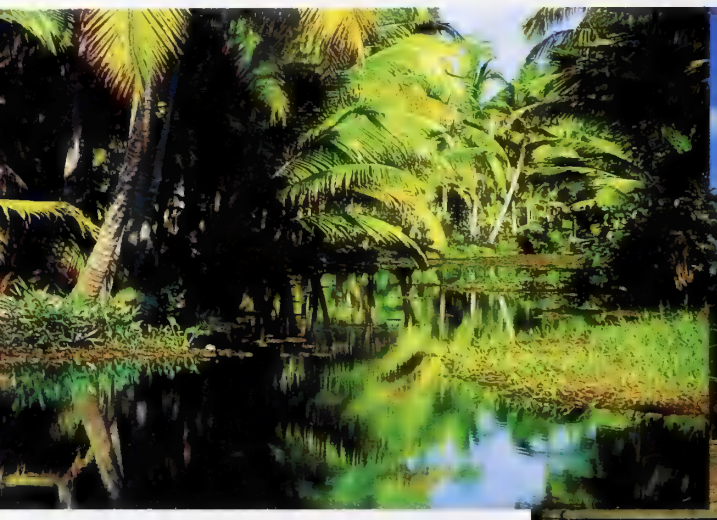
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Passage to Kerala





BY SHOBA NARAYAN



Donkeys lay spread-eagled on muddy wayside pools and ravens took refuge under drooping jacarandas. It was a sweltering summer's day in southern Kerala. We were speeding along a narrow coastal road, the black Fiat rattling with every bump. On one side was the aquamarine glare of the Arabian sea, on the other the dense green foliage of the coastal palms. Hot air rushed at my face through the open window of the car. I was groggy from jet lag, my bones ached to lie down, yet I couldn't stop my heart from rising like a balloon. I was going home.

Home for me is usually a memory, and I go back to India every year to reinforce it. The long journey takes me from New York to London to Madras, then by a small plane to Kerala airport, where Ranga picks us up for the two-hour drive. Ranga had been a bright-eyed young man when he drove me to nursery school. Now in his fifties, he still maintains and drives the two ancient Fiats of Vaikom House.

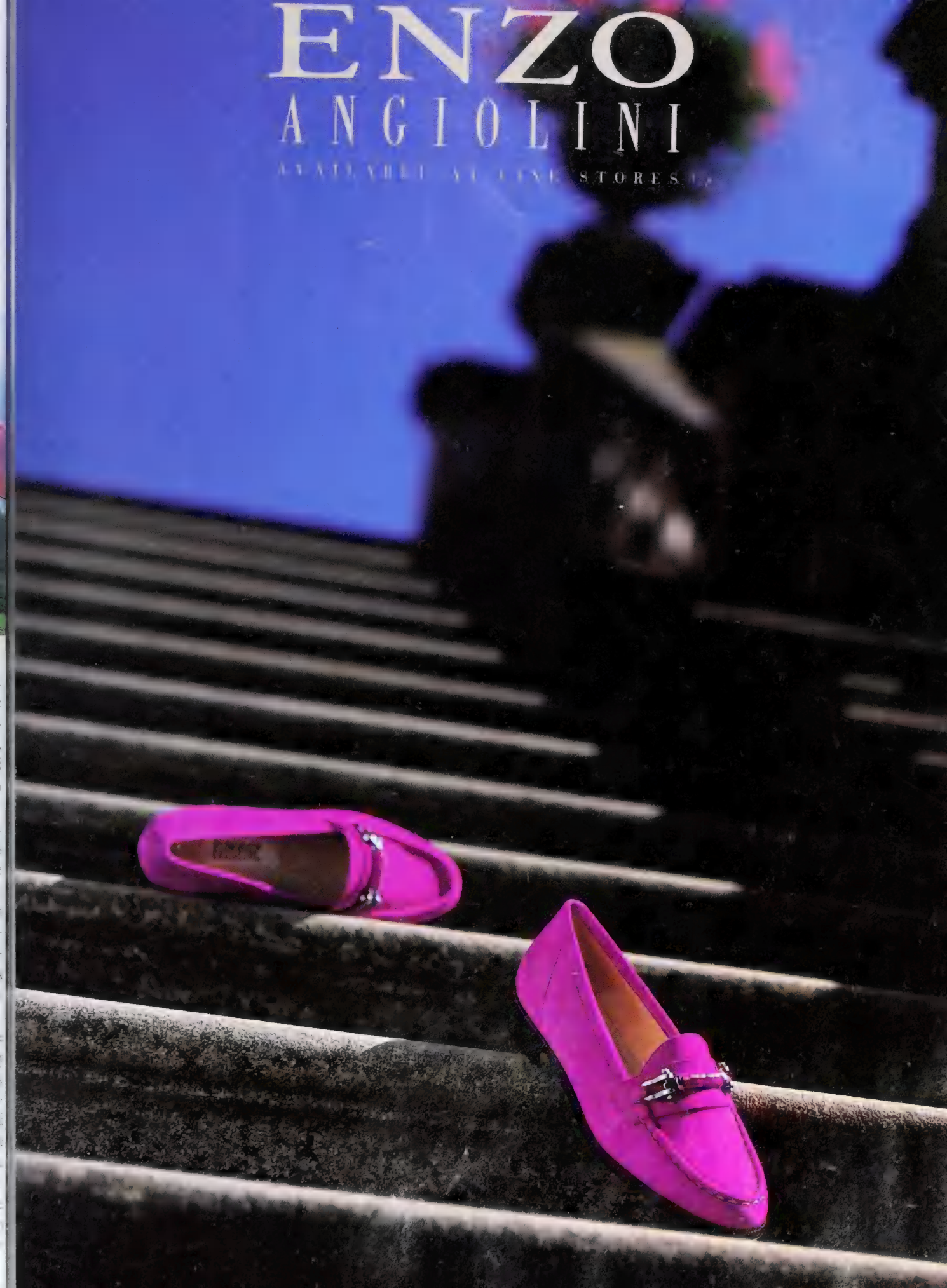
When the car was surrounded by a herd of elephants crossing the road, Ranga stopped. I turned around in delight but my husband and th[illegible] were fast asleep. One of the elephants thumped the [illegible]th dung as she crossed. My smile widened. Welcome to [illegible].

We were heading for [illegible]ndfather's house. He is a criminal lawyer, and the volati[illegible]ers and simmering passions of Vaikom village mean good business for him. Legend has it that a man in a drunken brawl yelled that he had my grandfather on his side before sinking a knife into another man's throat. The entire village calls him Swami, which means lord; my grandmother is referred to in a less grandiose fashion as Akka, which means elder sister.

My grandparents are an unusual couple. Swami is a strict, stern disciplinarian who has followed a rigorous routine all his life. He rarely smiles, and speaks only when necessary. Akka is garrulous, with the cheerful fatalism of someone who has given up trying to control her world. She is always fussing over people, feeding them, taking in strays. Her sisters-in-law click their tongues disapprovingly and say that Akka runs Vaikom House like a railway station.

My paternal great-great-grandfather bought Vaikom House from a British army colonel in 1857. A handsome two-story bungalow with whitewashed walls and sloping red-tiled roofs, it has housed our family ever since. Unlike other castes in Kerala, we Brahmins are patriarchal, so Swami's four sons and their families live in Vaikom House and his two daughters live with their in-laws elsewhere. Vaikom House is perfect for a child lost in the anonymity of a large family, with many balconies, eaves, and dormers that can become a secret refuge.

Family members fall into roles, but they are not rigid. My father alternates between teaching English literature at the >


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My nieces with their jeans and hanging T-shirts greeted their Indian cousins, radiant in long silk skirts and colorful blouses

local college and managing the family farmlands. He is also the purveyer of dreams, the person to whom the children turn to talk about changing the world. Everyone goes to my mother to vent their sorrows and fears. And all defer to Swami.

Relationships blur in a joint family. I called my aunts and uncles Big Mother or Little Mother, and Big Father or Little Father. They used to hug me and scold me like a parent. Cousins were like sisters and brothers, and as we grew older, this closeness extended to their children. In fact my charges on this trip were Maya and Surya, children of my cousin Deepa and her husband, busy physicians in New York; they will join us here a few days later, when my brother and all the cousins will be back and Vaikom House will revert to its former bustle and glory.

"Wake up! We're here!" I shook the girls as Ranga carried the large suitcases inside. A warm body enveloped me from behind. "Ma!" I cried, hugging her, quickly examining the delicate features for signs of aging or ill health. Dressed in her usual pink cotton starched sari, my mother looked cool and fresh. My nieces with their short hair, frayed jeans, and hanging T-shirts greeted their Indian cousins who were radiant in long silk skirts and colorful blouses.

Akka and Swami stood at the threshold, holding the *arati* oil lamps as they always did when we returned. Akka circled the lamp around us in a traditional welcome. Even since last year Akka had lost weight and Swami's tall frame was bent. Would I see them next year?

As the others went in, I paused on the threshold. The swing, the unruly garden, the hole in the verandah railing, everything was the same. The huge hall was bare, its red-tiled floor burnished by generations of bare feet. I took a deep breath, reveling in the smell of magnolias and mango. It was so good to be home.

The house stands on two acres. Akka lets the garden go its own way, so it is a forest. Fragrant jasmine creepers twine around jackfruit trees, pine grass grows under papayas. Crows caw, monkeys chatter as they swing from tree to tree, and at night the croak of the tree frog puts us to sleep.

There was a feast waiting for us: puffy rice dumplings called *iddlis* with coconut chutney, crepelike *dosas* with spicy *sambar* gravy, two kinds of sweets, three kinds of curries, yogurt, pickles, and *pappadum* lentil wafers. Banana leaves lined the floor of the hall. We sat down in batches—the children and men first, then the women, and finally the servants. Sita, my youngest niece, snuggled next to me. Everyone says Sita resembles me. She has a gentleness of manner that comes from not having to struggle for anything. I recognize that trait but do not possess it any more. I grew up believing that everything is predestined and that you must have good karma to achieve success; the burden of achievement is off your shoulders. But in America people talk about taking charge of your life, and ten years of competition there have sharpened my edges.

My husband and I live in Connecticut in an old, temperamental barn that vaguely resembles Vaikom House. Within that cavernous space I try to re-create the sanctum I remember. When I return from India I bring bits of Kerala with me. Brass elephants, bronze Buddhas, and lacquer boxes crowd my mantelpiece; colorful saris fill my closet.

Over the years the oak beams that crisscross our ceiling have absorbed the fragrances of my cooking: cumin for digestion, fennel for cooling the body, fenugreek for lustrous hair, cardamon as an aphrodisiac. I brought spices with me when I came to New England as a college freshman, and on my marriage day, the women in the family doused me with turmeric water.

Mine was an arranged marriage. Swami began making enquiries about suitable alliances when I was in college, and the search grew more intense when I went on to graduate school. Swami heard about my husband's family from a friend, and with a letter of introduction sent my horoscope, which had been charted at birth.

Apparently the horoscopes matched, because my future father-in-law wrote back asking for a meeting. When I was on vacation in India my clan gathered to inspect my possible husband-to-be and his parents at tea. They were smothered with hospitality: platters of sweets, snacks, fruits, nuts. Everyone made small talk and stared covertly. My future husband suggested that we take a walk. The room grew silent as the elders pondered the propriety of this suggestion. After all, Swami and Akka hadn't even seen each other before they got married, and although my parents had met, they had not spoken.

We walked out before anyone said a word. It turned out we had a lot in common. Both of us had studied in the United States, and we compared notes about Indian restaurants, college life, cheap airline tickets. He had to return to the States immediately while I stayed behind to finish my long holiday, but he called me every day for two months; he still has the $1,200 telephone bills that prove it. One day he asked me to marry him.

"Why don't you come and ask me that in person?" I replied flippantly.

Much to my surprise, he did. Two weeks later on a Madras beach, he proposed again. Of course I accepted, and then the elders took over the wedding preparations.

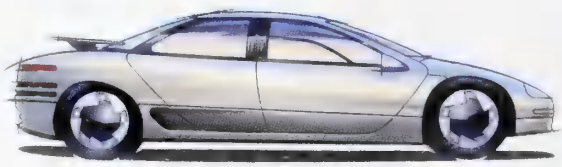
I don't think either of us was in love when we got married, although I liked his self-confidence, his unbridled laugh, his quick mind, and the fact that he didn't hesitate to fly 18,000 miles to propose. He certainly had potential. But now it is a source of unending amusement to Akka that her self-centered, independent granddaughter begins every other sentence with "Ram says" and "Ram thinks" and "Guess what Ram did today?" Somewhere along the way we fell in love, and I tell my American girlfriends, "I may have taken a different route, but I got there."

Growing up in Vaikom House was exciting. With over a dozen children and a dozen adults in the house, something was always happening. Children fell sick and recovered; couples fought and reconciled; babies were born, usually in the >

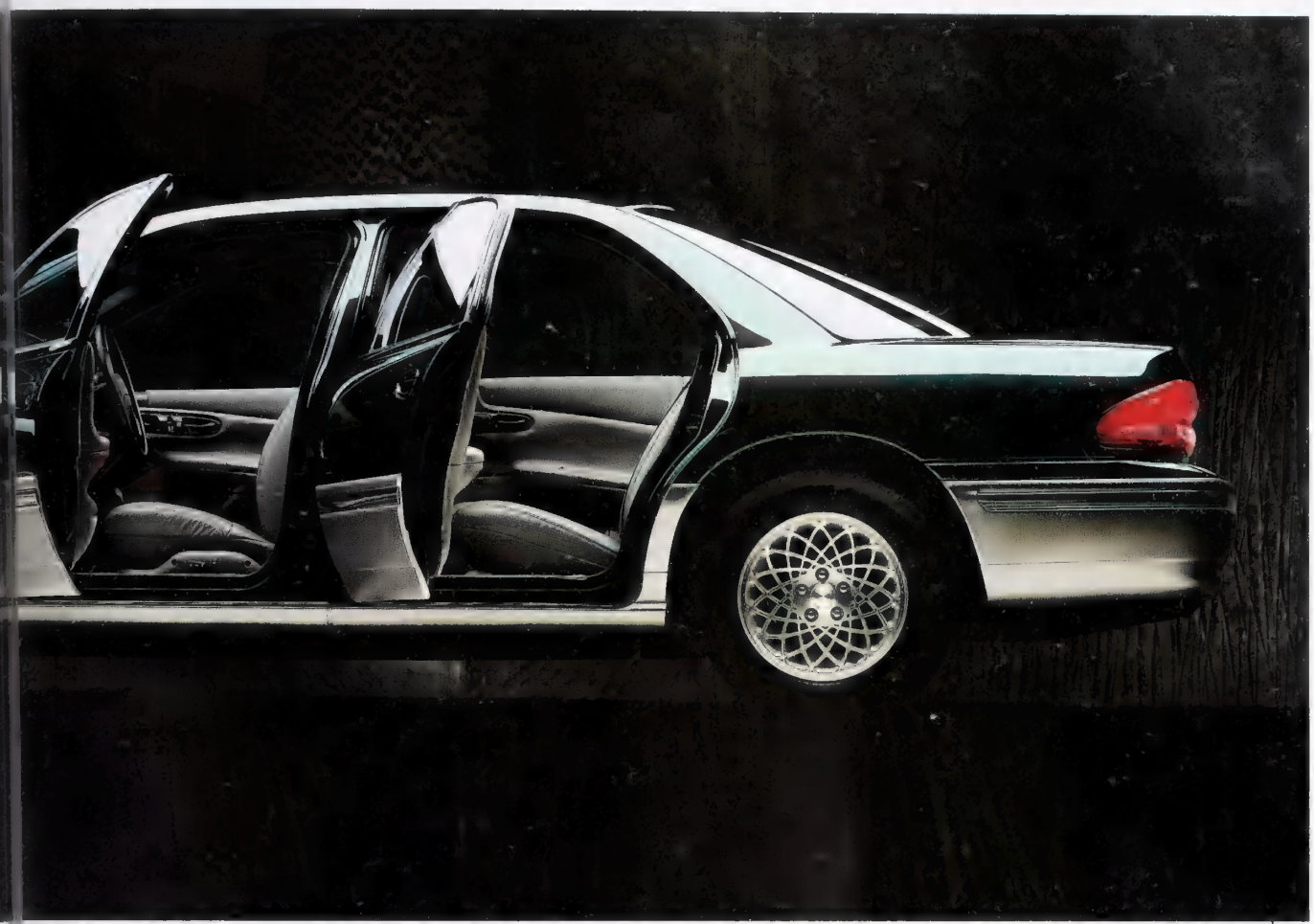


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We prepare a feast that will feed twelve Brahmin priests, two cows, our entire family, and all the crows in the neighborhood

middle of the night in Akka's bedroom with the help of a midwife. Cousins got engaged or married, and all the ceremonies were conducted in the house. Relatives visited for a few days, or stayed for a few months. People from far and near came to seek Swami's legal advice and Akka's reassurances.

During my childhood there was an ayah to look after the children, two servants to clean the house, a cook, a gardener, a driver, and my grandfather's two law clerks. Ayah, a thin, wrinkled woman with a permanent frown, was our main contact with the rest of the household. She would wake us up at 5:30 and sleepily we would troop downstairs where Swami would be waiting for us. We would follow him to the Noorni river that linked every backyard in the village.

As Swami stood at the edge of the river and washed himself in a dignified manner with small buckets of water, the fourteen of us would go neck-deep, clothes and all, into the fiercely cold river. Together, we would sing the Sanskrit hymns and chants that Swami had taught us. Swami believed that every Brahmin child ought to know these verses codified in the Vedas. It was his opinion that singing in deep water at dawn would strengthen our voices, and much as we hated it, we were powerless to refuse. As the sun's rays warmed our heads, our voices would lose the hoarseness of sleep and we would finish the chants in beautiful harmony. We would wait quietly until Swami returned to the house, then all our pent-up energy would explode as we wrestled in the fast-flowing river.

After school, the fourteen children converged on the verandah swing, a wooden plank the size of a bed suspended from the ceiling on four long chains, to play an endless game of Train that took us to distant lands. The swing was also where Swami dictated his case-notes after breakfast. Akka took her afternoon nap here, servants gossiped, clients waited to see Swami, husbands and wives exchanged confidences.

The annual *shraadam* usually takes place halfway through our vacation. It is an elaborate daylong ceremony when the entire clan gathers to honor our ancestors. The staff is given a day off and the family women gather in the kitchen at dawn to prepare the feast that will feed twelve Brahmin priests, two cows, our entire family, and all the crows in the neighborhood. Crows are supposed to carry the souls of our forefathers, so the more we feed the better.

There are strict rules: Dairy can't mix with grains, everything has to be fresh and prepared according to an age-old menu. The young ones rush between storeroom and stove carrying grains, shredded coconut, vegetables, water, spices. My cousins and I do the preparatory work, and our mothers help Akka preside over the stove in harried harmony.

The men get the brick fire-pit ready in the hall with stacks of dung, twigs, and sandalwood shavings. At 7:30 the priests arrive. They light the fire and begin chanting. Swami, whose knowledge of Sanskrit is as good as any priest's, joins them with gusto.

Four hours later we are summoned from the kitchen. By then, the cooking is done. All of us squeeze into a circle around the dancing fire. As the smoke rises and brings tears to our eyes, the priests invoke eight generations of our ancestors by name: Shoba Laxmi, Swami's mother, after whom I have been named, Swami's father, the Sanskrit scholar and healer who could cure illnesses with a touch, their parents, grandparents, and great-grandparents.

"Carry this ghee, O Agni, Lord of Fire, to the ancestors of this family! Bless the procreation of this lineage! Shower them with health, wealth, and happiness!" the priests chant as one by one we pour the sacred clarified butter into the fire.

I watch Maya tenderly as she steps forward to pour the ghee. With her scrubbed face and long Indian skirt she looks pure and innocent. This *shraadam* is for her, to connect our children with India.

My youngest cousin Sheela is in danger of disconnecting, it is thought in Vaikom House. She has just been admitted to a graduate program in the American South. All the elders argue against sending Sheela abroad. Sheela's mother is convinced that Sheela will get assaulted or run off with a white man.

"You sent Mani to London!" Sheela accuses her mother.

"That's different. He's a man."

Sheela stares at me pointedly. I look away.

I am American enough to believe that Sheela and Mani ought to be treated the same way, yet I know that a daughter is different from a son. I understand Aunt Gowri's justifiable fear that Sheela might run off with a white man and never come back. But Sheela got her way. Aunt Gowri said a mother's will is no match for a daughter's tears. Deepa and I have promised that we will watch over Sheela in America.

Every Indian I know in the States dreams of returning to the homeland. We talk about it at parties, make plans to buy tracts of land together and return in a certain number of years. But there is always a reason to stay—to finish graduate school, get a promotion, save some more money—and the years go by. I often think of Vaikom House when I work in my Connecticut garden at twilight. American twilights are quieter than they are in Kerala. There are no parrots chattering as they fly back to their nests, no monkeys grabbing fallen coconuts and fleeing from an angry gardener. The stillness of an American twilight provokes weighty thoughts about my fast-approaching thirtieth birthday: What am I doing here? Where am I going?

I pull another weed out of the ground and begin to fall back into the fatalism that is inherent in every Indian. I can hear Akka saying, "Everything is predestined and there's nothing you can do about it." But Ram and I will decide for ourselves where we belong. ■

Shoba Narayan will receive her master's degree in journalism from Columbia University this May. She writes for several newspapers and is working on a book about arranged marriages.

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Kicking off our report on the High Point furniture fair: designs with a twist—an unexpected fabric, finish, or hue

EDITOR SARAH SHAW



Gingham adds homespun charm to a traditional armchair, $1,027. From Hickory Chair: 800-349-HKRY.



Ralph Lauren liberates a weighty Jacobean chair by using mattress ticking instead of tapestry, $2,031. Call: 212-642-8700.





Out of the salon and into the cyber age: A gilded settee revs up in supercharged red cotton duck, $2,030. From Henredon's Anniversary Collection: 800-443-6468.

The classic opera chair sounds a modern note stripped of detail and washed in white, $624. From Lane's Gear Collection: 800-750-LANE.





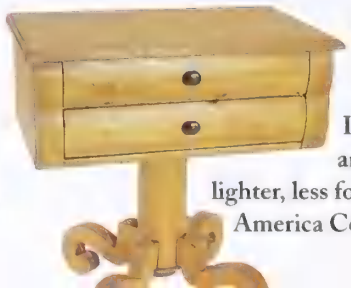
Yellow warms a caned French bergère with a playful plaid cushion, $1,225. From Tradition France: 704-437-1480.

Dare to use a surprising fabric: Here, denim in a dish-towel plaid shows off the curves of Pearson's club chair, $1,240. Call: 910-882-8135.



Century's South Seas sofa is woven in water hyacinth, a plant that grows abundantly in Thailand, $3,100. Call: 800-852-5552.

For more details, see Reader Information



In pine—not mahogany—an Empire-style nightstand has a lighter, less formal look, $910. From Lane's America Collection: 800-750-LANE.


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Trends spotted at the High Point furniture market—curvy lines, lighter woods, herbal greens, and the continued popularity of distressed-paint finishes



Biedermeier inspires a curly maple dresser with faux marble top and a jewelry deck, $2,535. From Lane's Palladium Collection: 804-369-5641.



A scalloped back and elongated seat give new shape to the library chair, $1,430. From Pearson: 910–882–8135.





Go with the flow of curvy lines in a chenille-covered armchair from Bernhardt, $1,422. Call: 800–345–9875.



This table is covered in a quilt of palm fronds, $350. From John Rogers: 516-283-7209.

A pyramidal étagère is architectural, $398. From Milling Road: 910–885–1800.



Hand-painted folk motifs adorn a reproduction of an 1830 Ohio cupboard, $17,225. From Baker's Williamsburg collection: 616-361-7321.



A traditional chair takes on a more modern feel in a black olive finish, $449. From Taylor Woodcraft: 614–962–3741.





Hickory Chair's leather love seat has that wonderful worn-in look, $4,287. Call: 800–349-HKRY.



The tapered metal legs of a mahogany-topped side table are as gracefully curved as antelope horns, $782. From Milling Road's West Indies collection: 910-885-1800.



Mission lightens up in an oak table from Thomasville's American Revival collection, $1,025. Call: 800–225–0265.



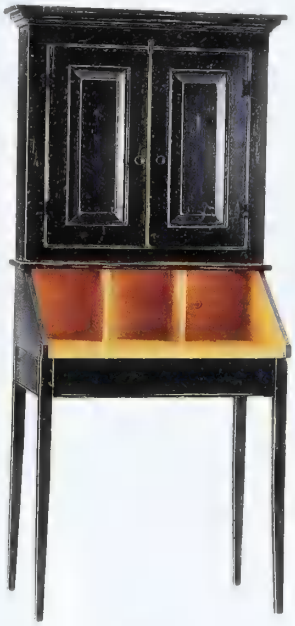
R2D2 would have approved of the futuristic legs on this leather ottoman from the Galactica Collection by Directional, $2,219. Call: 910-841-3209.

All the comfort of a classic club chair, in velvety chocolate brushed cotton with contrasting welting, $999. From Sherrill: 704-322-2640.

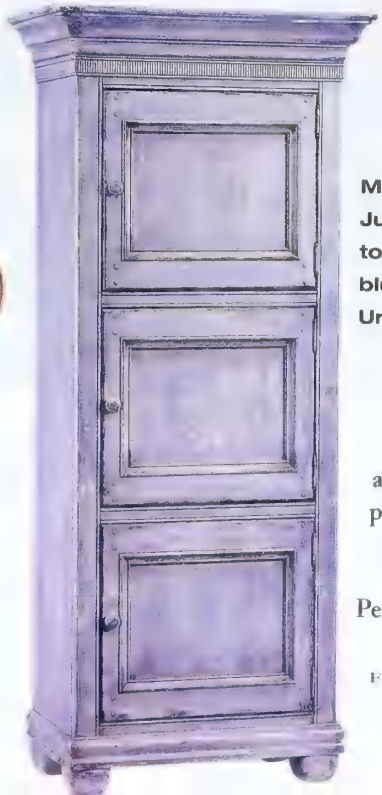




Naturally reforested trees are used for this cupboard in the Bob Timberlake for Keep America Beautiful Collection, $1,365. From Lexington: 800–544–4694.



Tall and slender, this distressed-finish plantation desk could slip a workspace into a kitchen or hall, $660. From David Lee: 814–725–4289.



Menswear designer Alexander Julian brings his color savvy to furniture—like this weathered-blueberry pantry, $1,500. From Universal: 910-861-7200.



Luxurious length—97 inches—and silk make a sofa sybaritic, $3,413. From Lee: 704-464-8318.



Feminine swirls and delicate drawer pulls grace a French country bureau, $1,842. From Pennsylvania House: 800–577–8009.

For more details, see Reader Information

As I See It, #2 in a series
Mary GrandPré, Illustrator
John Harvey, Photographer
"My, How Time Flies!"



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Graceful lines, a pale palette, and delicate detailing add up to understated elegance in a number of pieces at High Point

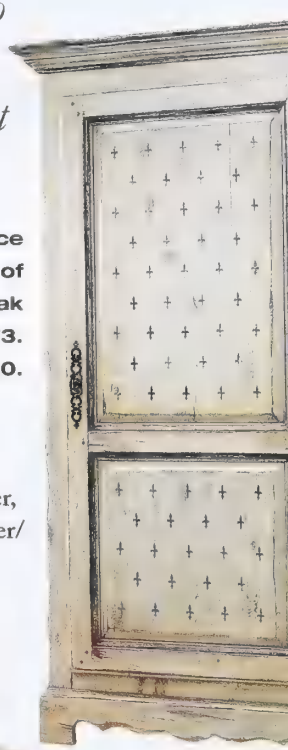


The gilded age: A Louis XVI–style fauteuil has an antiqued finish and tapestry fabric that looks gently worn, $5,120. From Karges Furniture: 800–252–7437.



Tradition France adds the flourish of fleur de lis to an oak armoire, $4,373. Call: 704-437-1480.

Star-shaped blue glass knobs add sparkle to a white lacquered dresser, $750. From The Hunter/ Cook Collection: 404–609–9090.





A golden sunflower's tendrils wreathe a beveled mirror, $900. From Carvers' Guild: 800-445-3464.

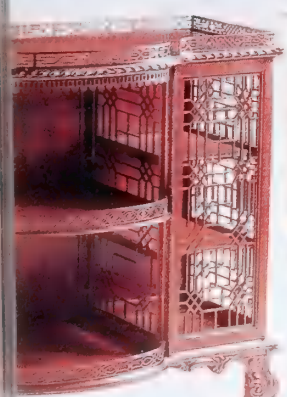


Swaim updates the Victorian "fainting couch" with a streamlined silhouette, $3,070. Call: 910-885-6131.

For more details, see Reader Information



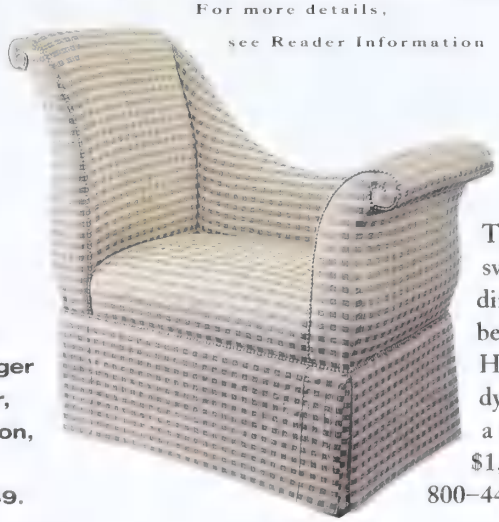
A softly colored linen press works in a bedroom or living room, $9,950. From Geka: 919–403–0784.



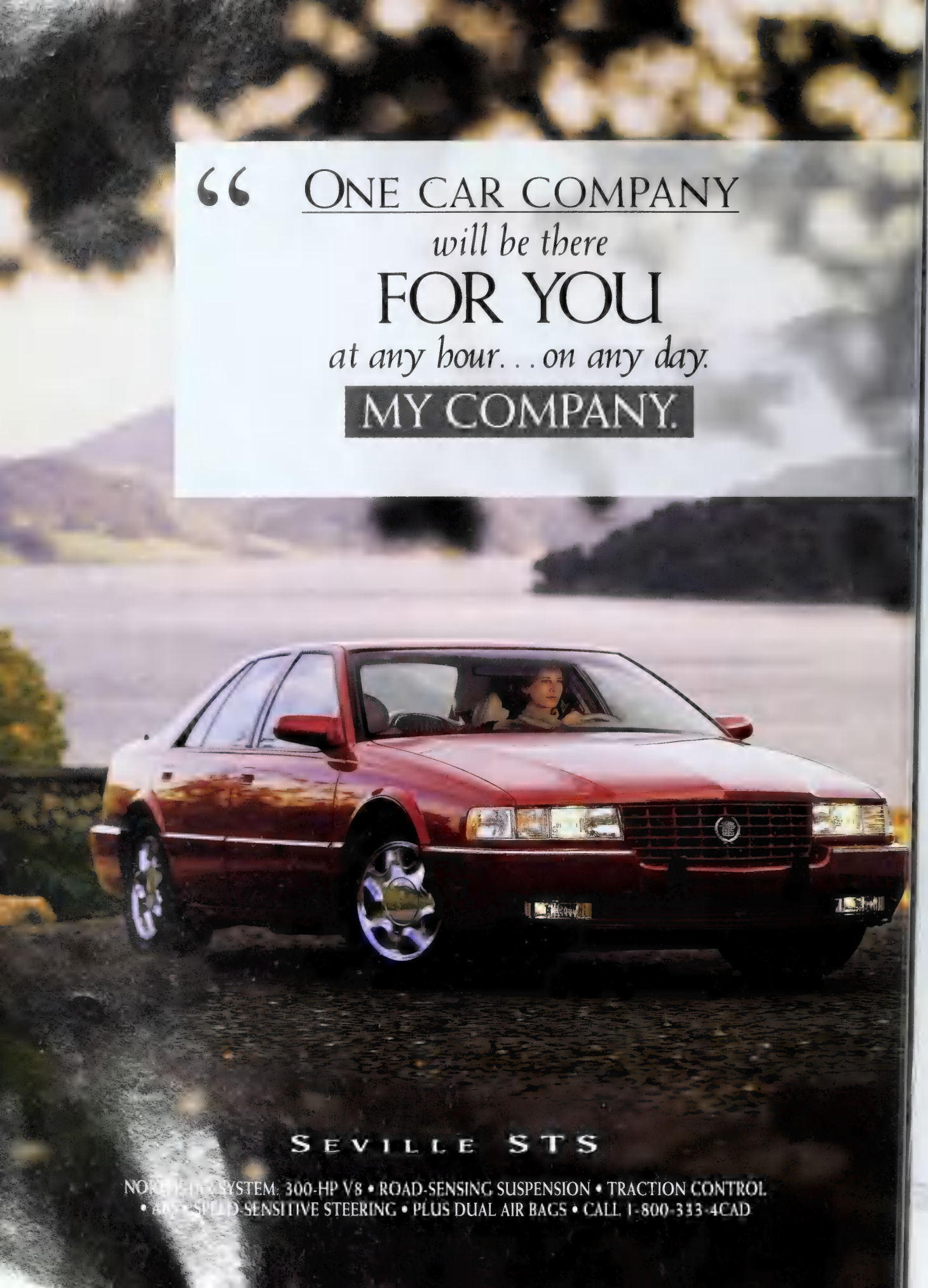
The intricate fretwork of a chinoiserie cabinet was copied from a 1765 Williamsburg original, $10,534. From Baker: 616–361–7321.



Metal masquerades as bamboo in the airy tracery of this Briger Design chair, $630; cushion, $120. Call: 212-517-4489.



The dramatic swoop of a diminutive bench from Henredon adds dynamism to a room, $1,960. Call: 800–444–3682.


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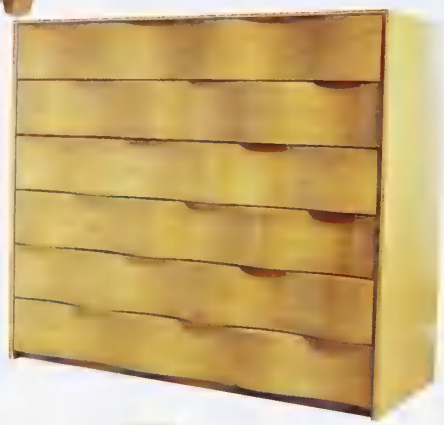
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For spring, a cache of lighthearted looks—from a bedcover appliquéd with seaside images to a lamp sporting seven silk shades



Nancy Corzine's leather lounge chair reminds us of Art Deco ocean liners, $5,157, while her six-drawer chest in white maple emulates waves, $6,935. Call: 212-758-4240.





If you are traveling to Paris, catch "Rêves D'Alcôves," five centuries of dreamlike bedrooms at the Musée des Arts Décoratifs through April 30. Sponsored by D. Porthault. Shown: the 1802 bed of General Moreau.



Garouste & Bonetti branch out with a standing chandelier in gold-leafed wrought iron wearing silk shades, $8,000. At Neotu: 212-262-9250.



Ribbon, raffia, and writing decorate petite lampshades from the Simmons Collection, $16 to $38. Call: 404-658-9321.

Fish, waves, and palm trees are appliquéd on a cotton bedcover and pillows; $255 for queen-size bedcover, $25 each for pillows. From Garnet Hill: 800-622-6216.



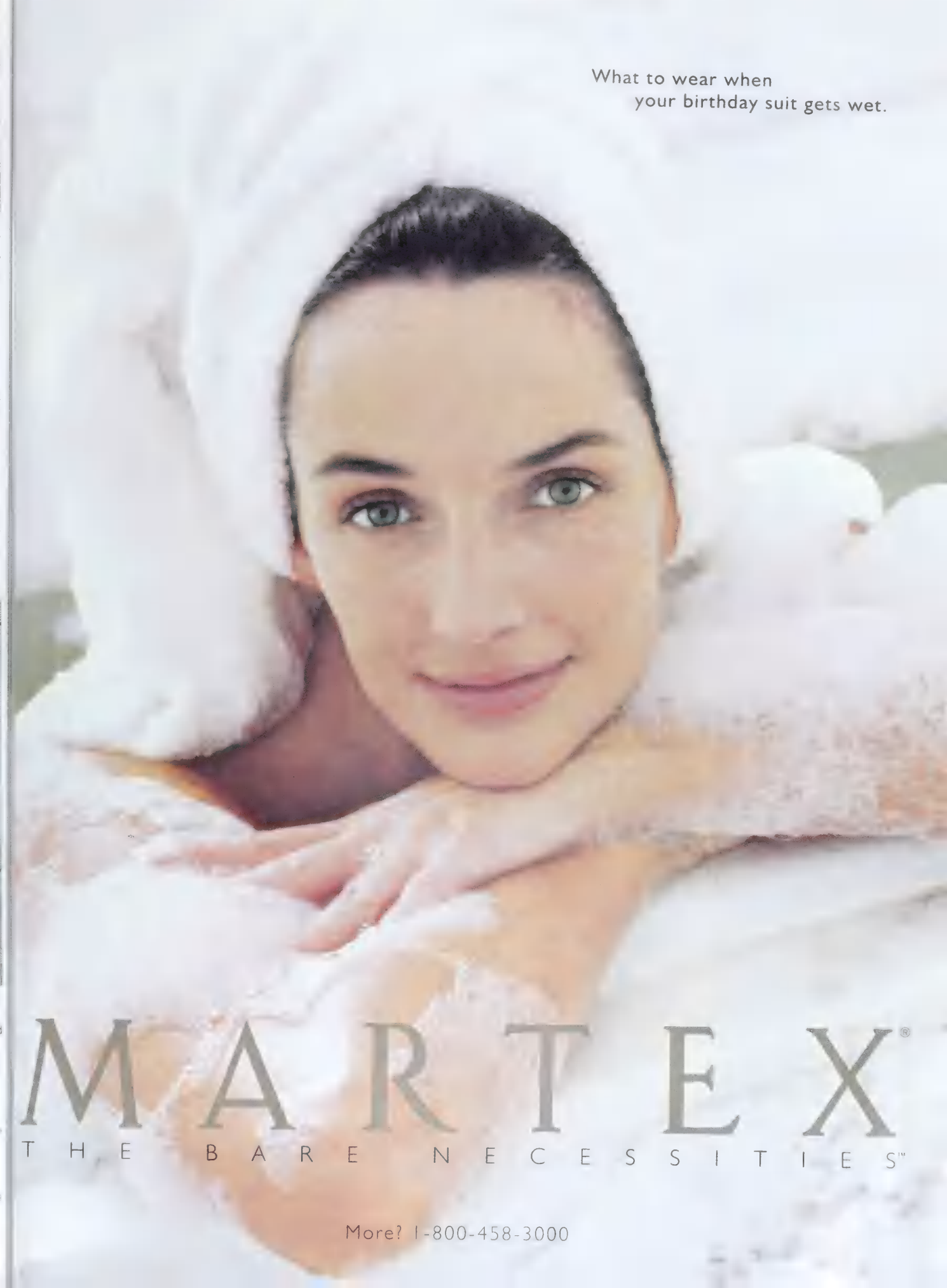
Stash garlic or herbs in shapely mahogany and ceramic pieces from Italy, $35 to $45. From Bel Vasaio: 800-962-7061.

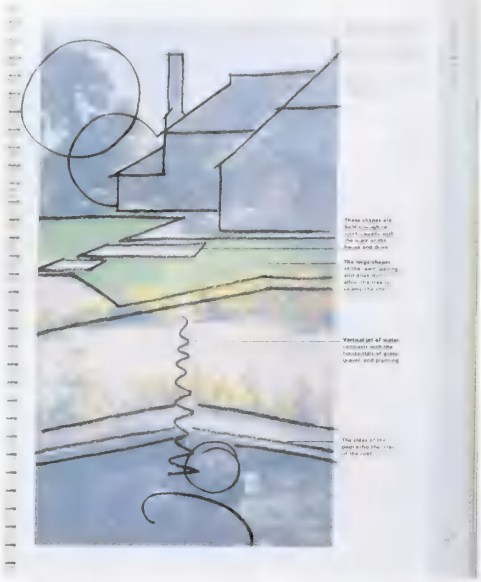
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IN THE AIR

Wildflower bouquets are airier and more natural-looking than they used to be. Seen in Paris: In a mossy tin bucket daffodils, anemones, and grasses had the allure of a meadow. . . .

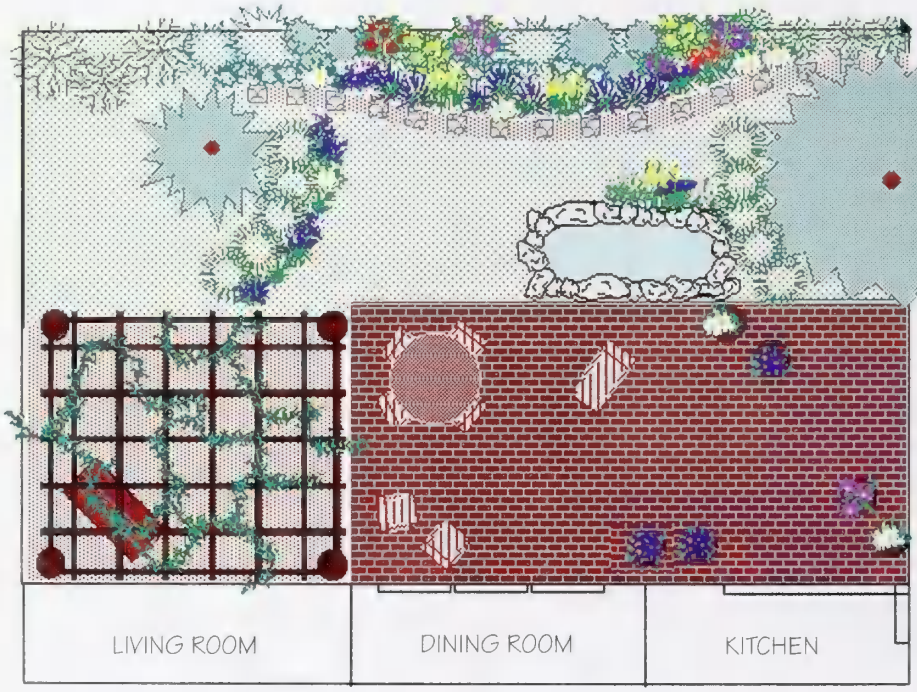
Who knew that Calder, Matisse, and Miró designed *wallpaper?* New York's Cooper-Hewitt National Design Museum presents "Kitsch to Corbusier: Wallpaper from the 1950s," April 11 to August 27. To benefit the museum: auctions of design objects and decorator tabletops, April 12 at Christie's.

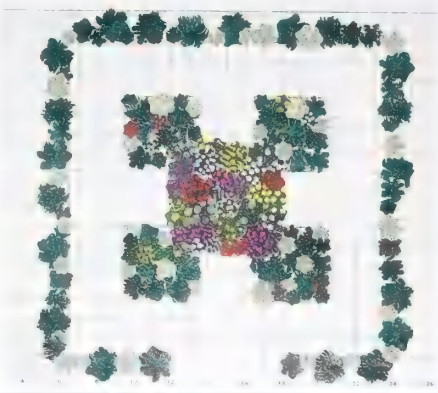

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Drawing conclusions

Help for the amateur gardener in sketching plans and laying out beds can be as sophisticated as a computer program, as simple as a workbook





Tools for designing a garden, FROM TOP: Workbook with tracing paper sketches; printout of author's garde from CD-ROM program; plastic stick-on flowers in formal design.

BY CHERYL MERSER

Like many gardeners I spend long winters with a gridded sketch pad, mapping out plans for new borders, beds, pools, and paths that might be realized in my garden come spring. This process would be more satisfying if I were better at sketching. My plans are useful, but the squiggles I use for plants always look pretty much the same right-side up or upside down, and I make no attempt to draw elevations.

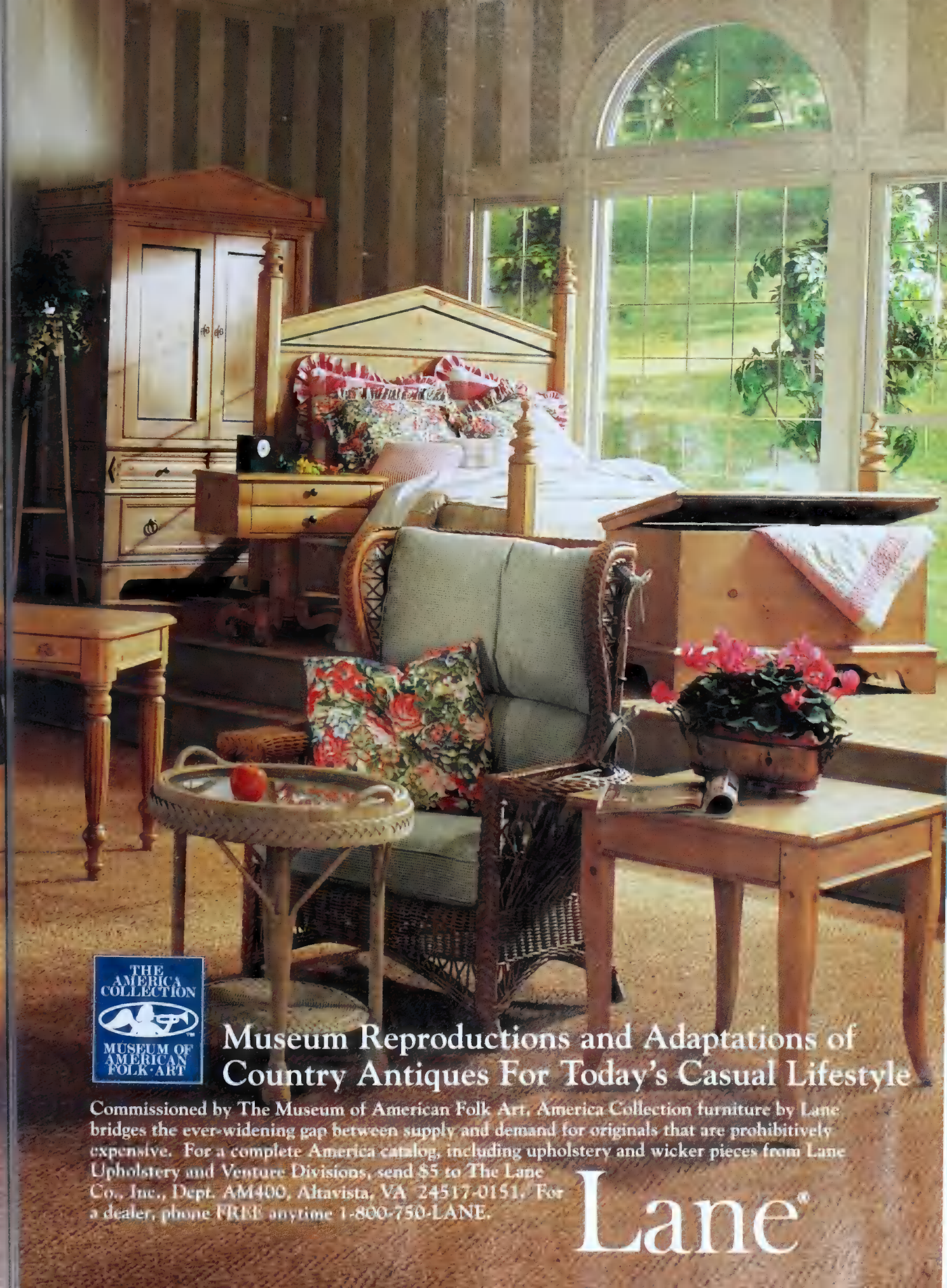
I am not the only gardener more proficient with a trowel than a pencil. Visions of someone with a consumer profile eerily like mine must have been dancing in marketers' heads for the past few years, because they have been packaging all kinds of new toys for the grown-up gardener. Last winter I curled up with three of them: a spiral-bound workbook that emphasizes plans over plants; a create-your-own-perennial-border kit with stick-on plastic flowers; and a CD-ROM program which is as far removed from pencil and paper as you can get. My goal was to design what I had already begun to think of as the Blue Garden.

My husband and I recently moved into a clunky 25-year-old Dutch Colonial near the eastern end of New York's Long Island. Although cozy in winter and easy to live in, our house proves the maxim that the less promising the exterior of a building, the greater challenge the garden will be. In our case, the looming walls need camouflaging and the flat land needs everything—beds, shrubs, paths. It's a start-from-scratch garden, and I spent the entire first summer studying it, pacing it, and figuring out where best to begin. The front yard and the areas on both sides of the house need horticultural attention, but the narrow strip at the back of the plot seemed most urgent because this is what we see from the kitchen and dining room: fifteen feet of brick terrace, then fifteen feet of crabgrass ending at a stockade fence, beyond which lies a vacant lot with a ragtag bunch of mismatched trees.

The only difference in the view from the windows of the kitchen and the glass doors of the dining room is that to the far right of the kitchen at the edge of the thirty-foot-long terrace you look out onto an enormous spruce, a huge blue Christmas tree nearly forty feet high. By any standard it's a magnificent tree, and >


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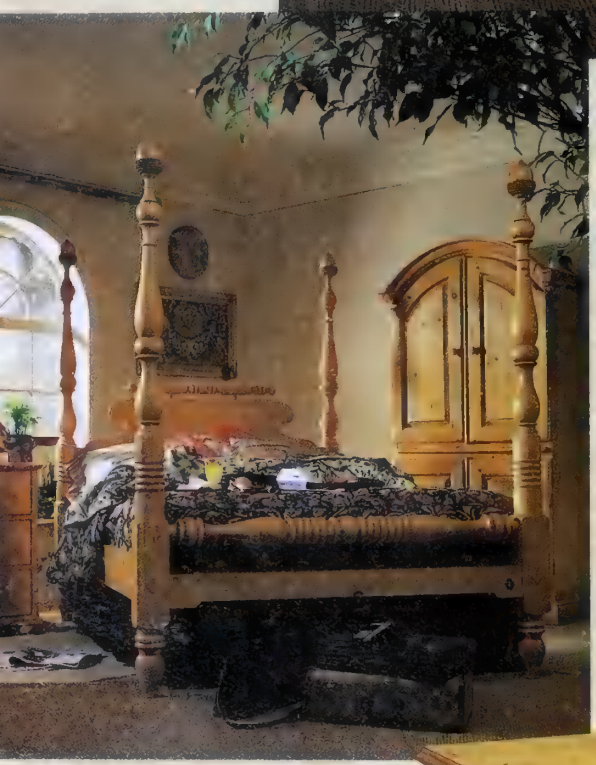


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Best of all is using the mouse to sketch plans and elevations. It reminds me of playing with an Etch-A-Sketch

the birds love it. But to be honest it looks as out of place as a giant at a children's tea party, towering above the terrace. On windy nights, when the outside lights are on, it gives guests the alarming impression that it is walking into the house through the kitchen window.

My blue spruce, plus the fact that I wanted a blue dining room, gave me the idea for a blue garden. Pacing the space one day I realized that if blue were the predominant color outside these back windows, the garden would extend naturally from the house. What, exactly, did I mean by blue? I wasn't sure about specific plants, but I wanted the garden to *feel* blue: blue-green, blue-gray, blue-silver. I also wanted evergreens to give the plot shape all year long, and shrubs and perennials to bloom sequentially throughout the growing season. Over the winter, I figured, my new garden-designing toys would fill me in on the rest.

It's a rare pleasure to relearn, in a new way, something you already know. *John Brookes Garden Design Workbook* ($16, Dorling Kindersley), which I now keep at my bedside instead of a novel, accomplishes this over and over again. Scarcely mentioning any plant by name, the designer pulls you away from thoughts of flowers and shrubs and draws you into the practicalities of form, pattern, and proportion as well as offering a crash course in sketching a plan. Tracing paper laid over a blown-up photograph is the sensible method he prefers. One slight disappointment: The workbook aspect is somewhat misleading, because this is a facsimile of Brookes's own workbook, featuring gardens he has created himself, with no place for the reader's doodles.

But there is a lesson in the authority with which he fills up his tissue overlays—arcs, grids, squared-off edges—and I found myself tackling my own overlays with a newfound boldness. Until then I had been distracted by the height of the spruce, and preoccupied by the color blue, but after absorbing Brookes's lessons on balance and proportion I saw I could counteract the tree's height by echoing its circumference on the other side of the garden. In other words, if you have round over here, you had better have round somewhere over there as well. How? Brookes did it in one of his gardens with a waist-high arc-shaped hedge, and I could too, with privet, yew, or euonymus around a small evergreen on the other side of the plot. It's 35 paces around the spruce, and my arc, at seventeen paces, would echo the tree but draw the eye down. The hedge could be evergreen, and blue perennials would go in front to good effect.

Flowering perennials are the subject of the *Garden Design Kit* ($30 from The Gardeners' Guide) with plastic stick-on flowers and foliage similar to the Colorforms you played with when you were young. These cutouts can be arranged any way you like—a free-form jigsaw puzzle with no right answer. You will see, however, that there are plenty of wrong answers: too many densely growing perennials planted too close together; unbroken drifts of green; too many perennials, period, with no paths to enable the gardener to tend them. It's amazing how arranging these simplified cut-outs—generic flower shapes in seven basic colors—can replicate planting a garden. You really see how perennials need space, air, and painstaking placement. (A few plastic cut-out shrubs would have helped immensely, however.) Bonus: A reference chart lists perennials with their colors, blooming season, and height, so you are reminded of plants that might have slipped your mind. *Thalictrum* and *Baptisia* were two such plants for me and, once I was reminded, the picture of the Blue Garden grew clearer in my mind's eye.

I saw, too, what I had known all along: Too much blue (or any one color) is simply too much. I slotted in some white, an occasional touch of red and yellow, and my simple plan looked much better for it.

If the *Garden Design Kit* seems sophisticated by sketchpad standards, *LandDesigner: Multi-Media for Gardens* ($49 from Green Thumb Software), one of several new CD-ROM garden-designing programs, is far and away the most complex and exhaustive horticultural gadget I have ever come across. If you are new to CD-ROMs, as I am, this Windows-compatible program can be overwhelming at first, and you must learn some new terms like "snap grid." But there is a tutorial plus help by phone and E-mail and, assuming you have start-up CD-ROM capacity, you can ease your way into the program at your own rate. The first time I tried it I was amazed to discover that more than two hours had passed and, while I hadn't yet gotten around to my plan, I had looked at photographs and spec sheets for shrubs and perennials; gone through the tutorial to see what the program can accomplish (every stage of planning, pricing, and even ordering the plants, if you want); and seen really attractive model gardens that would be good starting points. There is even an audio capacity for botanical names with correct Latin pronunciations, and a slide show of 700 plants.

Several forays later into *LandDesigner* and I now know how to snap shrubs and perennials from the side of the screen onto the plan I have "drawn," and also know how to fast-forward them to full-grown so that I will not be tempted to put plants too close together. Best of all is using the mouse to sketch plans and elevations. It's an experience that reminds me of playing with an Etch-A-Sketch, and in my day I was a whiz at it. The biggest epiphany I have had so far was after I put the huge blue spruce in place then drew the arc to suggest my hedge. (While I was at it I drew in an ornamental pool.) Despite all my hours of pacing and measuring, it took looking at the back of my house on the screen to show me what was missing: a pergola off to the left of the dining room doors to provide height between the spruce, the house, and the arc of my hedge. What's more, the pergola would give us a shady spot to sit in summer.

Why did I notice the need for a pergola on the screen when I had missed it outdoors time and again? I haven't a clue, except that these up-to-the-minute products and programs give you a real horticultural workout; they will not let you get away with vague little squiggles. ■

Cheryl Merser, author of A Starter Garden *(HarperCollins, 1994), last wrote for House Beautiful in November 1994.*

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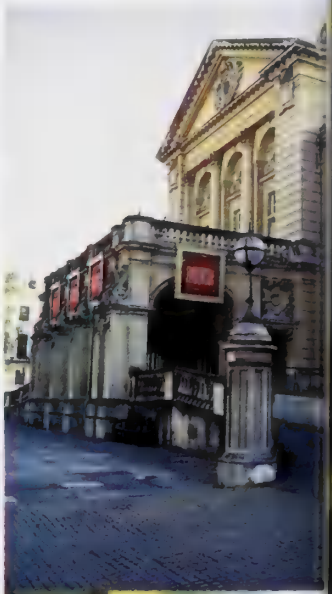
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Listening to the lions

In Cheltenham for England's oldest literary festival, an American took time between readings to ramble through Cotswold villages, ancient abbey ruins, and famous gardens









When British writers and their fans gather in Cheltenham, the first stop is Town Hall (TOP RIGHT), **headquarters of the literary festival.** ABOVE LEFT: **Poster for the 1994 festival.** ABOVE RIGHT: **Playwright Alan Bennett after his reading.** LEFT: **Hailes Abbey, five miles northeast of Cheltenham.**

BY HATSY SHIELDS

The queue of tweed-clad Brits wound from the massive stone portico of Cheltenham's Town Hall through huge double doors and along marble corridors lined with tables, each piled high with crisp-jacketed books. Into the grand marble lecture hall they filed, 400 fans of Joanna Trollope, author of *The Rector's Wife*. As they packed the auditorium there was a hum of expectancy, then a hush as the house lights dimmed.

Trollope's lecture was just one of many bookish events offered during Cheltenham's ten-day Festival of Literature last October. Festivals, celebrating everything from opera to weaving, are sprouting up all over England, a veritable explosion within the last five years, according to the London *Times*. Many are minor events: A village provides entertainment and hopes the tourists will come. But the festival in Cheltenham is one of England's oldest and largest. For 45 years Britain's literary lions—prize-winning novelists, best-selling historians, and honored poets—have been meeting their public in Cheltenham. The festival's 25-page schedule of daily readings, debates, lectures, and theatrical productions reads like a Who's Who of United Kingdom literati.

Convinced that writers of great fiction see more deeply into the human heart than the rest of us, I love to listen at their feet. A festival of literature sounded like a picnic of pearl-gathering to me. I had to go.

Then, too, the setting is irresistible. Cheltenham, a stately Regency town nestled below the Cotswolds' highest hills, has been enticing visitors ever since it became famous for its mineral waters in the late 1700s. It ranked second only to Bath as a fashionable spa town, and in 1816 Jane Austen wrote her sister proudly that "the Duchess of Orléans drinks at my pump."

Cheltenham is architecturally grander than its rustic neighbors. Long after the honey-colored Cotswold villages sprang up to support the wool trade in the Middle Ages, Cheltenham rose to regal grandeur. Blocks of elegant cream-colored town houses, all with wrought-iron balconies and tall windows, flank public parks laid out in the early 1800s. Broad promenades are bordered by formal gardens, chic shops, and allées of grand old trees. You can just imagine Cheltenham at its height: A band would play in the gazebo of Pittville Park for riders and walkers in the gardens. In the afternoon there were poetry >

CLOCKWISE FROM LEFT: HATSY SHIELDS; RALPH STEADMAN


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I poked around so long in St. Mary's churchyard that I missed hearing Charlotte Brontë's latest biographer

readings, later a formal ball, concert, and fireworks display.

My afternoons promised to be every bit as improving: a heady forum of critics, poets, and novelists delivering verdicts on this year's six finalists for the Booker Prize, England's most prestigious literary award; the playwright and humorist Alan Bennett (author of *The Madness of George III*) making a rare public appearance; a theatrical adaptation of the English best-seller *Fever Pitch*, billed as "exhilarating theatre—a tale of obsession, masculinity, class, and the human condition."

I had come especially to hear Joanna Trollope, whose books about English village life in the 1990s are all the rage in the U.K. ("Oh, do you fancy that one? My favorite is *The Choir*," said the flight attendant on Virgin Atlantic, glancing at my copy of *A Village Affair*.) Trollope's novels belong to a genre of fiction called Aga Sagas, whose name comes from Aga ranges, the Rolls-Royce of kitchen stoves and a status symbol among England's upper middle classes. At least six authors are lumped in this group, but Trollope is the Queen of the Aga Sagas and her novels are beginning to claim shelf space in U.S. bookstores and airtime on American television. A Masterpiece Theater production of *The Rector's Wife* was shown last fall.

The night of her lecture, Trollope walked briskly onstage in a navy silk pantsuit and a cascade of pearls, in no way fitting the image of a Gloucestershire rector's daughter, which she is. (Trollope is also a descendant of the Victorian novelist Anthony Trollope.) Answering a journalist's questions, Trollope observed: "Feminism hasn't trickled very far down the M4." Later she explained why she writes about village life: "It's quite different from the pretty community green and tadpoles-in-the-schoolroom-window that everyone envisions. The fact is, village life is nosy and prurient."

Brittle, articulate, and shimmering, Trollope was not what I expected and not at all like her most sympathetic heroines, whose wobbly lives often spin helplessly out of control. Trollope's packaging was slick, every quote a perfect sound-bite, every blond wave lacquered in place. What a breath of air the next day to listen to rumpled John Bayley, an Oxford professor whose wife, Iris Murdoch, is the author of thirty novels including *The Time of the Angels*, *A Severed Head* and *The Green Knight*.

In the most appreciative way, Bayley appeared to be a good-natured guardian of genius, Dame Iris's keeper. "Novelists," he said, "divide into two groups, wizards and bumblers." Bumblers are creative wanderers—never sure where their characters are going. Wizards have every detail of a story worked out before setting down a single word. "Iris is a wizard," Bayley said.

And an astute chronicler of human behavior, he could have added. Murdoch, who followed her husband at the podium, said about her forty years as a novelist, "There is a stream that has not changed much. I write about people in conflict, innocents acted upon by evil, and ultimately about forgiveness."

As a solo traveler, I began to miss the company of someone with whom I could chew over the daily banquet of ideas. I wanted to talk about gentle-looking, grandmotherly Penelope Fitzgerald, shriveling one Booker nominee after another with brilliant drops of acid. (Fitzgerald won the Booker herself in 1989 for *Off Shore*, about a single mother living on a barge moored in the Thames.) I wanted to discuss the reaction of the audience when Alan Bennett declared that John Updike, Saul Bellow, and Philip Roth are all writing better fiction than anyone in the U.K. Did I only imagine that five hundred jaws tightened in silent dissent?

Among these correct British lecture-goers, however, there was no chatting in line, no sharing thoughts with a seat neighbor. After all, we had not been properly introduced. In desperation one night at my lovely town house hotel, I invited myself for after-dinner coffee with a family at the next table. "Oh yes, do, do, do sit down, please, please, please," said the solicitor admirably hiding his astonishment at my brazen American manners while his wife and their grown son rose to the occasion.

"What is it about Alan Bennett," I asked, "that makes him so popular?" (Bennett's lecture was sold out weeks before the festival began.) Everyone in the family had an opinion—or two—it turned out. "It's the melancholia." "That dark playfulness, perhaps." "Surely the way he captures foibles with such affection," or "It would be his woefulness, wouldn't it?" My new friends assured me, "He doesn't forget his working class roots. Still sounds exactly like a butcher's son." And we were off.

That evening Bennett, who grew up in Leeds, had read from *Writing Home*, his newly published memoir. His mother, we heard, came home from the shop one night to say she had just met the son-in-law of an old customer. Realizing that the man was T. S. Eliot, young Bennett tried to impress on his mother the poet's importance. Author of *The Waste Land*—no response. Nobel prize winner, he tried again. "Well, I'm not surprised," she finally mused. "It was a beautiful overcoat."

Much as I loved listening to Bennett and Bayley, at times I felt overwhelmed by the bombardment of words. A romp in the countryside was what I needed. For real Cotswold flavor you must take to the back roads, so I did between (or sometimes even during) literary events. While I was smacking my side-view mirror into branches of hedgerows and slamming on the brakes for oncoming lorries, the countryside rolled by: hills littered with shaggy-coated sheep, fields divided by dry-stone walls, the horizontal slabs neatly stacked shoulder high and topped with a comb of upright stones.

One day I set off toward Winchcombe, a small Saxon town complete with a fine 15th-century church paid for with wool-trade money; the half-timbered George Inn; old stone cottages on narrow lanes lined with pollarded trees.

At midmorning, when shoppers with baskets were greeting one another on the sidewalks, I popped into the bakery, part of an ancient timber-framed building. There I bought lunch—a woven pastry square with melted cheese called a "lattice" and gooey honey-dipped bun—then drove down the road a bit to Sudeley Castle where I ate in Queen Catherine Parr's garden outside the chapel. >


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By now I was steeped in the Middle Ages. But a few miles north of Chipping Campden, Hidcote Manor Garden brought me into the 20th century. Major Lawrence Johnston spent forty years, beginning in 1905, planning and creating these eleven acres, and the richness of their design can be boggling if you are squeezed between lectures. But the small garden rooms are enchanting, each with a unique feature like fuchsia beds edged in low box, a stone-lined bathing pool, or exquisite topiary birds. Johnston has you reeling with his inventiveness: narrow slits in hedges opening to a beech-lined allée, views of the countryside framed by ornate iron gates and oak canopies, one long, grassy axis anchored by a huge Cedar-of-Lebanon.

Not to be missed on the homeward tack were the charming hillside village of Snowshill and its Tudor manor set in terraced gardens of roses, still blooming in early October. I just had time before an evening lecture to scramble up a long footpath to Belas Knap, a long, narrow Neolithic burial mound, circa 2500 B.C.

I never meant to miss the talk by Antonia Fraser on Mary, Queen of Scots, but the ruins of Hailes Abbey, a Cistercian monastery consecrated in 1251, held me spellbound one perfect afternoon. The crumbling Gothic arches of the once-lovely cloister cast shadows across the emerald lawn. Even though the remains of the abbey's massive structures, a splendid church and living quarters for thirty monks, are almost hidden in the grass, I could imagine pilgrims kneeling under vaulted ceilings at the shrine containing a vial of "holy blood" or monks praying silently in the cloister. What must the abbey's destruction have been like for those monks when they surrendered to Henry VIII's agents on Christmas Eve, 1539, during the Dissolution of Monasteries?

Another day I poked so long among the moss-encrusted tombs and 99 yews of St. Mary's churchyard in Painswick that I missed Charlotte Brontë's latest biographer discussing the novelist's work. The texture of the 200-year-old yews, sheared smooth as velvet, invites you to touch. I couldn't keep my hands off their wide skirts.

"Do you know our tale?" asked a woman catching me stroking the evergreens. I had noticed her, trug on arm, arranging flowers in the ancient little church. "There are ninety-nine yews, most planted in 1792. But every so often," she continued, "we have a vicar who thinks an even hundred would look best. So in goes a new yew. And before the week is out, one of the ancient ones dies—goes brown all over and drops every needle. Work of the Devil," she said marching off under the evergreen tunnel.

Lively spinners of yarns, she made me realize, are just as likely to pop up in a Cotswold churchyard as in a lecture hall at a festival of literature. ■

Hatsy Shields writes regularly for House Beautiful.

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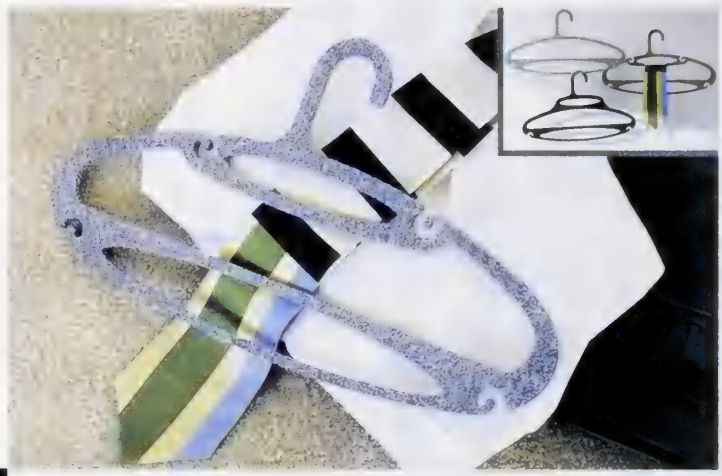
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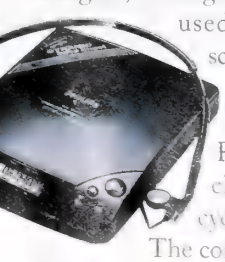




Winners include (CLOCKWISE FROM ABOVE): **Michael Prince's HDPE hangers, Michael Culpepper's industrial-felt Eraser chair, a recycled-CD CD player from Philips, recycled-ceramic bowls by Annelies de Leede, Environ-topped folding table by Ann Girand and Brian Champion.**

BY JEFF BOOK

The Eraser chair is playful, cozy, stylish—and environmentally correct. Its designer, Chicago architect Michael Culpepper, used thick wool felt (made from scrap fabric) to enfold the sitter in a soft embrace. Like the other winners in the recent International Design Resource Awards Competition, the Eraser chair shows that smart design can give recycled materials a new lease on life.



The contest was the brainchild of Tom and Barbara Johnson of Seattle's Johnson Design Studio. The couple (he's an architect, she's an interior designer) had been looking for alternatives to dwindling natural resources like old-growth timber. "We discovered recycled materials with great potential," says Barbara Johnson. "Many of them have only recently emerged from R and D labs around the country and are totally unknown to most designers."

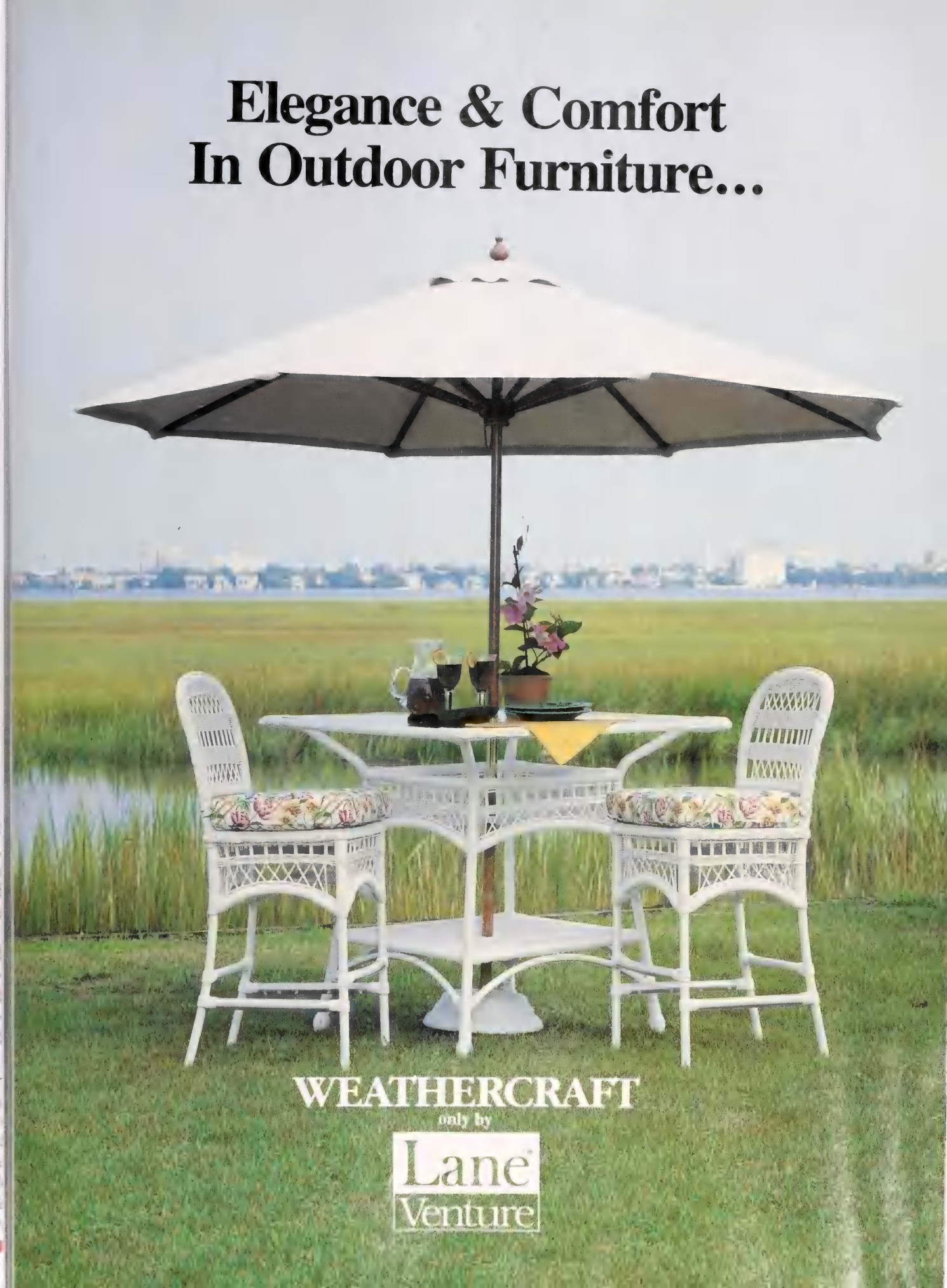
In this brave new material world, old tires are reincarnated as rubber sheeting and the particles in particle board are not wood but ryegrass straw, an agricultural byproduct. Environ, a dense blend of recycled newspaper and soybean resin, looks like granite and can be worked like wood. Molded into sheets and boards, high-density polyethylene (HDPE) has much of wood's strength but won't rot. Samples of these and 23 other suggested materials were sent to competition entrants.

Ninety-seven designers from the U.S. and abroad submitted entries. Designs had to contain a high degree of post-consumer recycled material, be able to compete in price and performance with comparable virgin-material designs, and have the potential to be reused or recycled again.

"Building something with recycled materials is not enough—it has to work in the marketplace," noted juror George Beylerian, cultural consultant to Steelcase Design Partnership. Jurors praised Interfold's column lights made of corrugated paper, and an Environ-topped folding table that uses a pencil as a linchpin. From the Netherlands came winners low-tech (colorful bowls molded from ceramic waste) and high (a CD player case made from recycled CDs). Several designs have gone into production, and the Johnsons plan to make the contest an annual event. ■

For more details, see Reader Information

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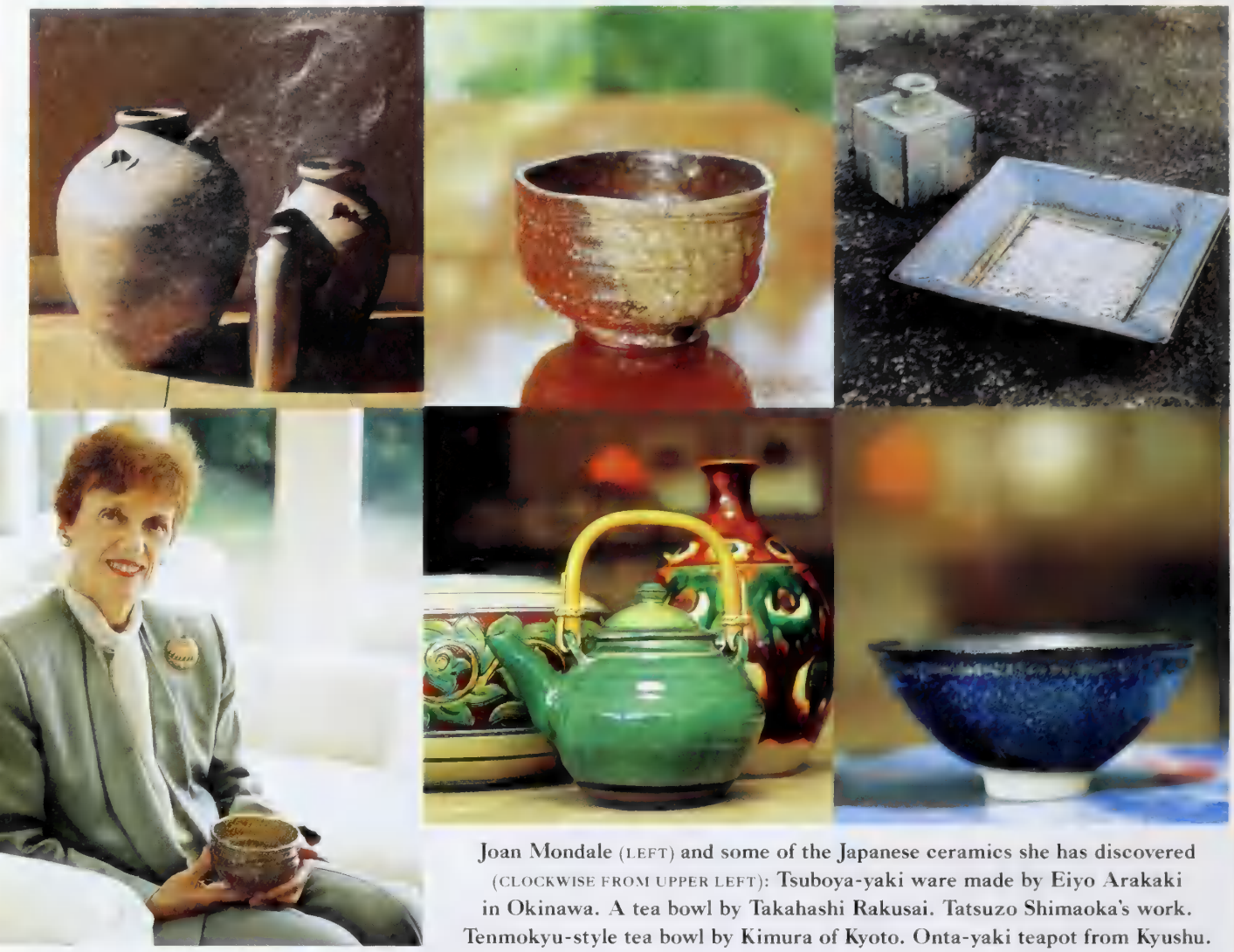


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Joan Mondale (LEFT) and some of the Japanese ceramics she has discovered (CLOCKWISE FROM UPPER LEFT): Tsuboya-yaki ware made by Eiyo Arakaki in Okinawa. A tea bowl by Takahashi Rakusai. Tatsuzo Shimaoka's work. Tenmokyu-style tea bowl by Kimura of Kyoto. Onta-yaki teapot from Kyushu.

BY MARIAN BURROS

Joan of Art in Tokyo

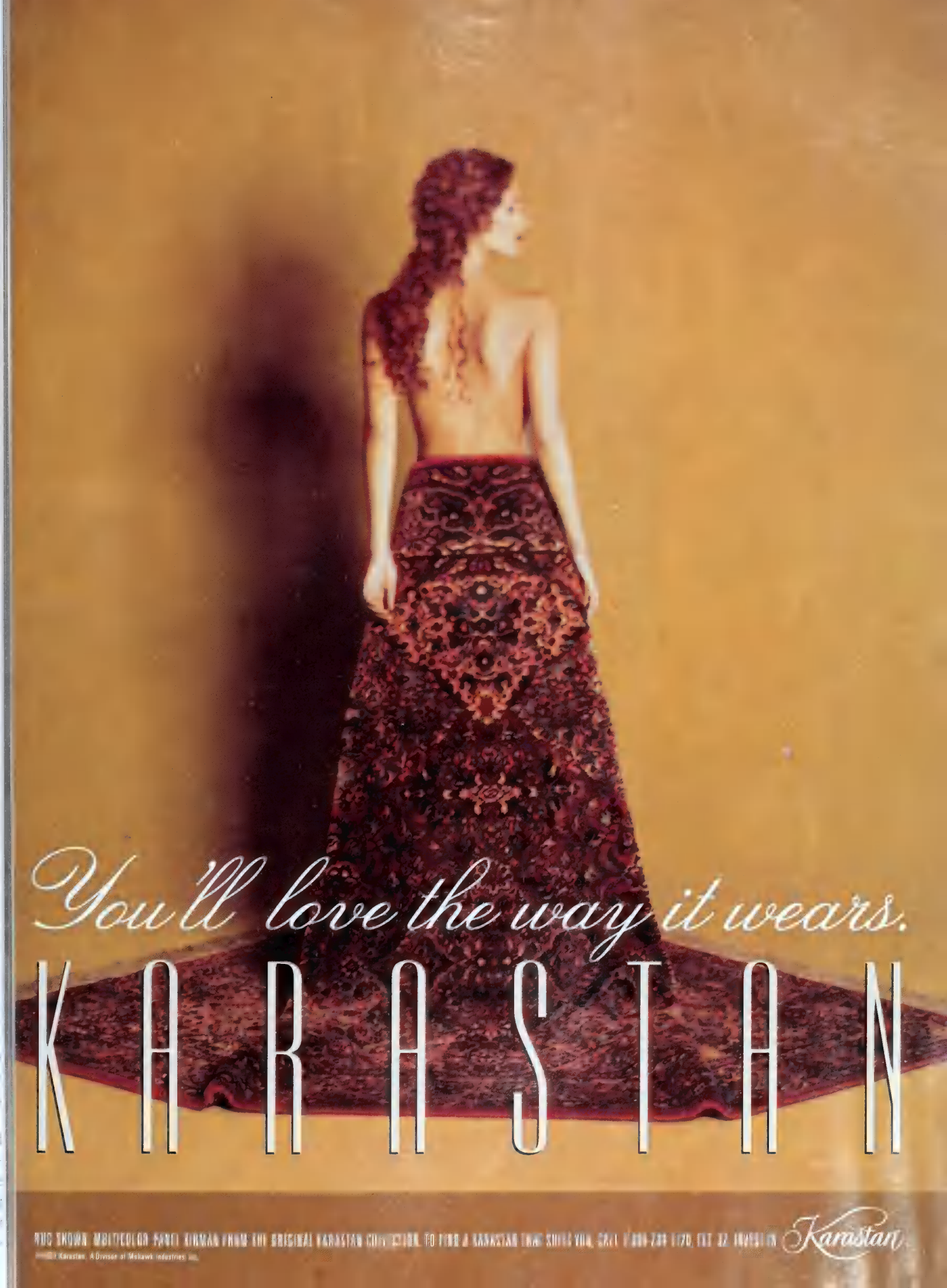
While her husband serves as ambassador, Joan Mondale, a potter herself, is spending her time visiting as many Japanese potteries as she can

Joan of Art has been undergoing a conversion since she and her husband, Walter Mondale, moved to Tokyo in September 1993, he to become the American ambassador, she to immerse herself in the vast and exciting world of Japanese craft, especially its pottery.

Joan Mondale became "Joan of Art" because of her untiring championship of the arts when her husband was vice-president in the Carter Administration. A longtime potter whose works are included in the new White House collection of American crafts, she has found that her sojourn in Japan has had a remarkable influence on her approach to her craft.

"I will go home and look at clay differently," she said, in an interview in Tokyo. "I hope it will make my pottery better, make it more spontaneous." Presidents don't pick their ambassadors on the basis of the spouse's fit with the assigned country, but maybe they should. As soon as Fritz Mondale was appointed, Joan Mondale began to plan visits to some of the hundreds of potteries that can be found all over Japan. "I want to visit every important pottery center before I leave," she said, excited at the prospect. And she has made a good start, maintaining her schedule as she travels alone or with her husband throughout Japan. Her letters home to friends are filled with details about each of these pottery villages, the craftspeople she has met, their styles, their kilns.

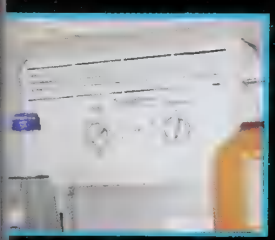
Joan Mondale has been welcomed with open arms by the local artistic community. The Japanese are flocking to the tours of the house, which features the art and crafts of Roy Lichtenstein, Robert Motherwell, Scott Malcolm, Virginia >


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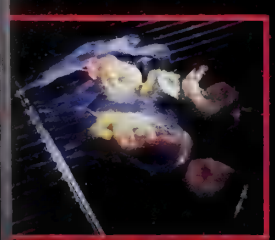

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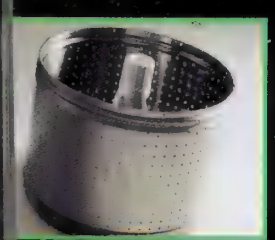
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Cartwright, and Barbara Tiso. The works are on loan from the Walker Art Center in Minneapolis, the Minneapolis Institute of Arts, and the Renwick Gallery of the National Museum of American Art in Washington, D.C.

Once before, Mrs. Mondale turned her home—then the vice-president's house—into a gallery for contemporary art and crafts, changing the exhibition once a year.

While the very grand and quite vast ambassador's residence, built in 1931, is undergoing a complete restoration, the Mondales have taken up residence in the deputy chief of mission's house, a spacious, airy Art Deco building. The Mondales expect to move this spring.

Mrs. Mondale is sometimes amazed by the Japanese. In what other country would the foreign minister, Tsutomu Hata, later prime minister, make such a fuss over the Mondales' gift to him—a bowl Mrs. Mondale had made with a *shino* glaze with green decorations? It is a smaller version of one in the White House collection. She recounted what happened: "He looked at it, held it in both hands, turned his back on the other guests, walked away and looked at the bowl carefully, turned it over, came back to the group and told me how much he liked it. It wouldn't happen in America."

Because the bowl is one that would be used for a tea ceremony, an integral part of Japanese tradition, it took on special meaning. "Potters are honored in Japan," Mrs. Mondale explained. "They are often very influential leaders in their communities, and they do extremely well. It's totally different from America where potters need to do other things, like teach, to support themselves. Ceramics are priced so cheaply in America the craftspeople often can't make a living and can only pot nights and weekends."

Japan's tradition of working in clay includes everything from the most formal and stylized and brightly painted Imari ware to the Mingei tradition, which has done so much to change Mrs. Mondale's perceptions.

Mingei is short for *minshuteki kogei,* or people's art, a word coined by Sōetsu Yanagi, who wanted to preserve traditional folk crafts from the onslaught of 20th-century industrialization. With Bernard Leach, an Englishman, and Shōji Hamada, the most famous of the Japanese potters in the folk craft tradition, he founded the Japan Folk Crafts Museum, and together they revitalized handcrafts.

Describing Mingei, Yanagi wrote in *The Unknown Craftsman,* which Leach translated: "Mingei has two characteristics: the first is functionality and the second is ordinariness. Objects that are luxurious, expensive and made in very small numbers do not belong in this category." Mingei, said Yanagi, represents, "irregularity, asymmetry, imperfection and poverty of means."

And it is these characteristics that have touched the potter's soul in Joan Mondale. "When I first saw it, I liked it right away," she said. "It's human, so fresh—not labored, not overworked." It has been a stunning discovery, she said, "to learn that imperfections in a pot are not detrimental."

Examining a piece of Mingei she had been given, she pointed out its "flaws": "It's a tiny bit warped. It has an uneven rim, an air bubble. Before, if I had made this I don't think it would have been fired. It seems so spontaneous, but it's so controlled. The potter did it on purpose. He knew how long to work the clay. You can *feel* that it is handmade.

"Spontaneity is not as appreciated in the United States as it is in Japan. It has to be encouraged and taught. No Americans are as loose as Japanese potters. But there is an increasing interest in Japanese design in America that actually began in the 19th century when James McNeill Whistler and William Merritt Chase posed people in kimonos before Japanese screens," Mrs. Mondale says.

On a visit to the Nezu Museum of Fine Arts to show a visitor more work in the Mingei tradition, Joan Mondale made it clear *(Continued on page 152)*



HOW GLENNA GOODACRE LOOKS AT THE WORLD.

Glenna Goodacre is one of this country's most renowned sculptors. In 1991, she was chosen to create the Vietnam Women's Memorial in Washington, D. C. And when it was completed, she began work on another masterpiece: the new home she was building in Santa Fe. Glenna Goodacre could have had any brand of windows she wanted. She chose Marvin. To learn more about the windows that satisfied the critical eye of an artist, call 1-800-346-5128 (1-800-263-6161 in Canada) or mail the coupon for a free brochure.



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Le style Provençal

At Souleiado's headquarters in Tarascon a new museum displays the pottery, art, furniture, and fabrics of the region





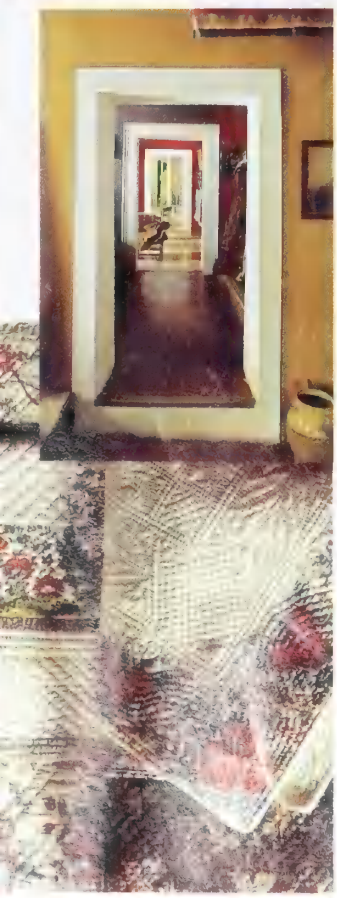
BY CHRISTOPHER PETKANAS

A dog-eared black-and-white photograph from the 1950s shows a confident, smiling Charles Deméry armed with suitcases filled with fabric samples. He was about to board a plane in France and conquer America.

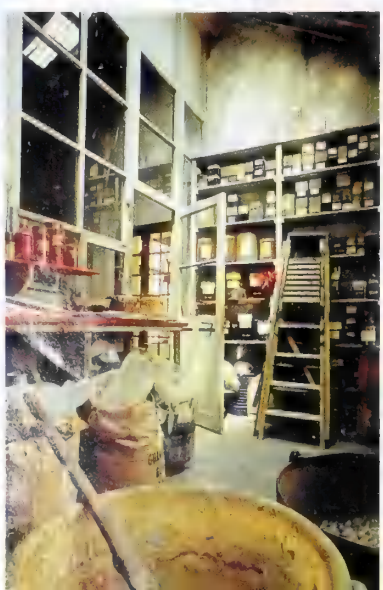
By the time he died at age 77 in 1987, *le pere* Deméry had convinced a good part of the world of the charm of the Provençal cottons produced by his firm Souleiado. The exuberantly colored textiles are the direct descendants of the hand-blocked prints that entered Marseilles from India in the 17th century.

For having spread the word about almost every aspect of Provence, for having acted so generously and tirelessly as its unofficial ambassador, Charles Deméry was honored after his death by his wife and three children, all of whom are principals at Souleiado today. They moved quickly to do so with an intimate, affectionate, highly personal folk museum celebrating the region's decorative and domestic arts. Inaugurated in 1988, it is the warp to the company headquarters' woof. The two are so seamlessly woven together that no one is surprised if the head accountant, say, takes a shortcut through the museum on his way to another part of the building.

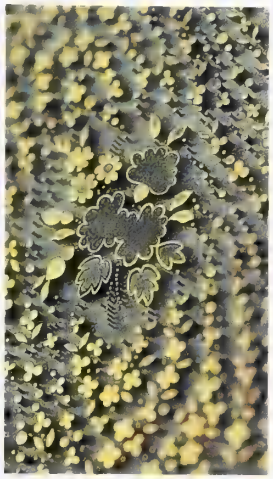
Headquarters is a noble, handsome 17th-century *hôtel particulier* (town house) in the richly atmospheric town of Tarascon on the right bank of the Rhône fourteen miles >







Museum details, LEFT TO RIGHT FROM TOP: Entrance to the Souleiado building. Provençal quilt known as a *boutis*. Brightly colored ceramic *santon*, a popular new collectible. A parade of vernacular room settings. Dining room table and chairs wear Souleiado cotton. Details of quilts with handblocked florals. Factory's old color laboratory, where vegetable dyes were prepared.







Tens of thousands of old wood blocks (LEFT and CENTER) **form an invaluable archive.** RIGHT: **Jars of natural pigment.**

south of Avignon. If on a visit to Provence your base of operations were to be the old papal seat of Avignon, or the university town of Aix, or the ravishing Roman cities of Nîmes or Arles, you could not do better than to plan a visit to Tarascon, combined perhaps with one to Beaucaire, its sister town on the other side of the river—an excellent day trip.

With its poetic exhibits of pottery, costumes, local works of art, and of course fabrics, typically printed with fruit, paisleys, or floral or geometric motifs, the Musée Charles Deméry is a wraparound window on *le style Provençal.* Vernacular room settings are filled with walnut furniture carved with olive branches, acanthus leaves, and musical instruments. Indeed, the museum goes a long way toward explaining why the style has become so popular and so enduringly influential, and why the southeastern corner of France remains such an alluring destination for travelers from all over the globe. Even the Japanese tourists have caught on.

By appointment an informal hour-long tour of the museum is conducted at an unhurried pace by Elisabeth Serriol, who

Vernacular rooms are filled with walnut furniture carved with olive branches, acanthus leaves, musical instruments

encourages questions and who held the prestigious title of Queen of Arles twenty years ago. (There is a Maytime festival and parade.) Since to be elected you must have a profound knowledge of regional traditions, Serriol is a uniquely qualified guide. She begins the tour with the textiles. Souleiado, one learns, is a Provençal word for which there is no more abbreviated translation than "the sun's rays shining through a cloud after the rain." That pretty necklace of words is a good metaphor for the sunstruck, color-soaked fabrics themselves.

The firm draws for its designs on an invaluable attic archive, lacy with cobwebs, of some 40,000 fruitwood blocks. The oldest of these carved, laminated, and numbered blocks are 18th century, an era in which *indiennes,* as the fabrics were then called, knew wild success at Versailles at the court of Louis XIV. Then they were as likely to be made up into pinafores and dressing gowns as they were to cover fauteuils and adorn windows. A contemporary royal like Britain's Princess Diana prefers her modern-day Souleaido-issue *indiennes* quilted and stitched into oblong zippered handbags. Picasso liked them sewn into shirts, the more faded, the better. And is there a hostess from New York to San Francisco who does not offer *tapenade* on a table set with Souleiado linens?

The company's transition from hand- to industrial printing with engraved copper rolls began in the fifties and ended in 1975, though the picturesque old atelier in which cotton was blocked by the meter, then draped over ceiling rails to dry, was never dismantled. In this room Serriol demonstrates the more than 2,000-year-old Chinese technique of manual blocking. Every color in a design is printed in succession with its own block: black, say, for the outline of a flower, red for its interior, blue for the background. A good printer's daily production was 32 yards of meter-wide cotton in a single color.

On the ground floor of the museum, a dazzling vitrine of local faience also tells a story of color and pattern. The clay used to hand-throw these ceramics is a kind of layer cake prepared by the potter with different shades of the same color; brown is traditional. As a result, the marbled effect that characterized this pottery not only decorates its surface; a broken plate would show that the snaking swirls go right through to its heart. Glazes are clear and colorless.

Throughout the museum are numerous examples of the purest and most identifiable expression of Provençal furniture, banquettes with rush seats and slatted backs known as *radassiés.* The word is derived from the Provençal verb for recline. (A woman who reclines rather too easily is a *radasse.*) Whether lightly carved, painted, and upholstered, or in plain natural wood with the woven seats exposed, banquettes were at their most fashionable in the South of France in the time of Louis XVI. Two hundred years ago, the availability of grasses growing wild along the Rhône made the rush an obvious choice for seats.

Naturally, Elisabeth Serriol, Queen of Arles, is especially good on the famous costume worn by the city's women for centuries and an inspiration to one of its native sons, couturier Christian Lacroix. The fichu that is part of the costume is pinned into five rigid folds in front, then carefully positioned so it stands away from the nape of the neck. For Arlesiennes dedicated to historical accuracy, the fichu is a hand-blocked cotton *indienne.* ■

Musée Charles Deméry, 39 rue Proudhon, 13150 Tarascon, France. Tel.: (33) 90-91-08-80; fax: (33) 90-91-17-60.

Christopher Petkanas writes for House Beautiful from Paris and Provence.

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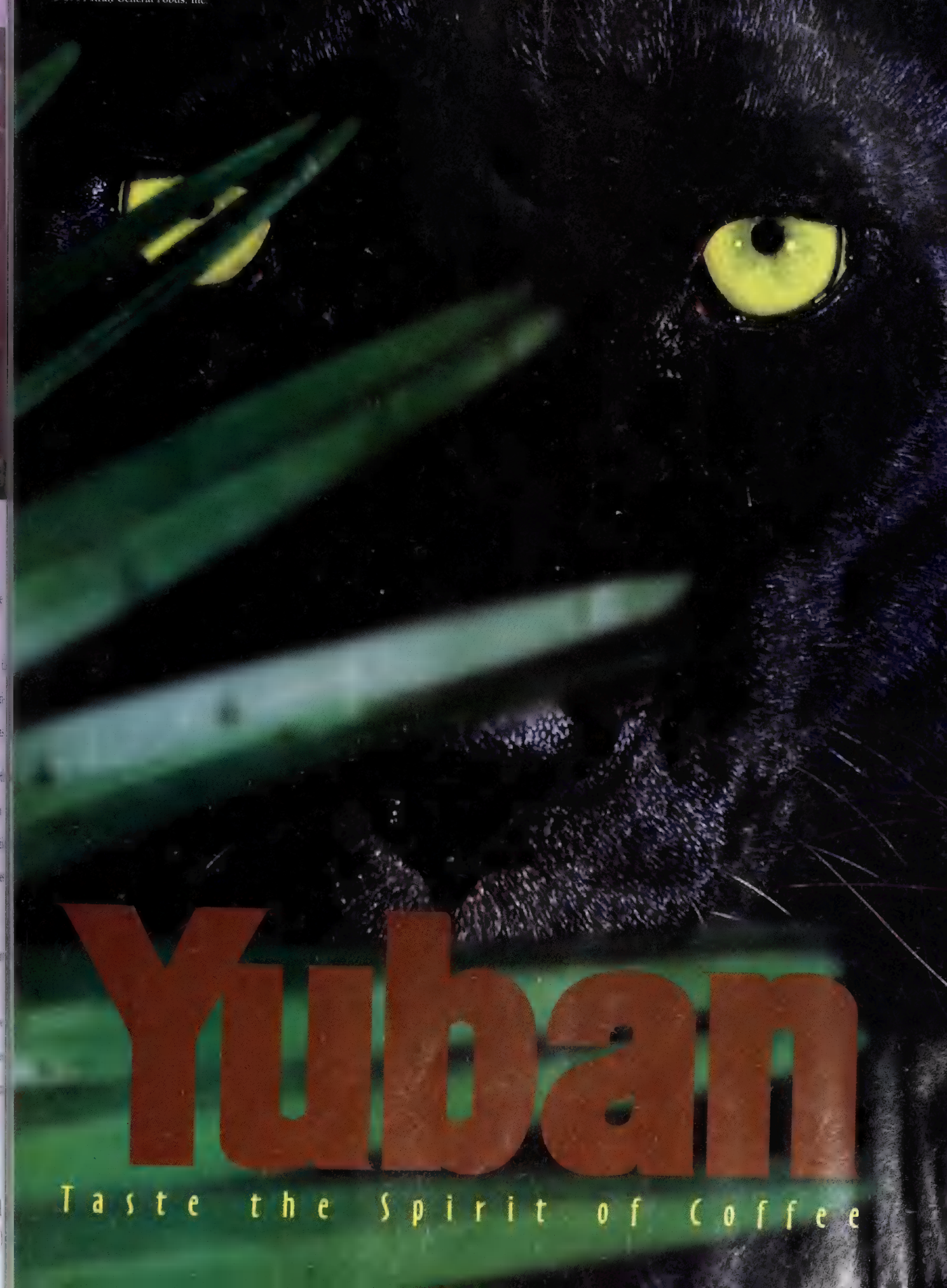
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A diamond's fire

Brilliant-cut glass, a most-favored wedding gift a century ago and still handed down proudly, survives in quantity and can be collected at affordable prices

BY VERONICA McNIFF

When her grandmother married at the turn of the century, the bridal couple received several elaborate pieces of brilliant-cut glass as wedding gifts, reports Jane Shadel Spillman. "Brilliant-cut glass was *the* prestige possession of the time," says Spillman, curator of American glass at the Corning Museum in Corning, New York. Her grandmother's bridal presents are still in the family.

Many of today's collectors started this way with handed-down pieces. Janet Jerome's grandmother gave her a brilliant-cut glass pitcher and matching tumblers when she was in seventh grade; Jerome has just stepped down as president of the American Cut Glass Association of America (ACGA).

The widespread admiration felt by late-19th-century Americans for brilliant-cut glass—so-called because the complex cutting of the crystal captured and refracted light with a diamond's fire—explains why so many of us today still have a cherished piece or two tucked away in the china cabinet. These heavy and handsome water pitchers, bonbon dishes, glasses, or decanters make setting a table a special occasion.

For many, collecting American brilliant-cut glass happily combines family sentiment—looking for pieces to complete an inherited set, perhaps—with the pleasure of affordable antiquing. It is still possible to buy examples out of housekeeping money, particularly in the Northeast where collectors favor plainer, earlier American pressed or blown glass.

True, unusual pieces—unique shapes in rare patterns—can cost as much as $25,000, but Manhattan dealer and collector Alice Kwartler says there are many fine pieces to be had >

Cut glass is in the Corning Museum of Glass, FROM LEFT: Russian pattern dish, c. 1906, T.G. Hawkes & Co.; vase, c. 1900, Hunt Glass Works; wine and champagne glass, c. 1882, Russian pattern made in U.S.; tray in Assyrian pattern, c. 1909–18, H.P. Sinclaire & Co.; fingerbowl and plate, c. 1882–1900, Russian pattern made in U.S. Not cut but cased and engraved are the goblet, wineglass and cordial, 1920s, of amethyst glass by Steuben. Cut-glass book, c. 1900, J. Hoare Co.

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between $150 and $1,000. It may cost but a few dollars each to assemble a set of mismatched wineglasses or plates united by general shape and compatible designs. A glass decanter pours *vin ordinaire* with flair; a silver and cut-glass cruet adds visual spice along with condiments.

Interior designer Bunny Williams inherited brilliant-cut glass from her southern family, and she likes to place unusual red cased examples on her dining table. (Casing is fusing a layer of a second color.) Williams recommends using simple things with the ornate glass. "It lightens the look so it's less baroque." She prefers to see clear cut glass displayed in cabinets against a dark fabric ground—"spectacular with back lighting."

Some collectors place glass shelves in front of a window to show off a selection of dresser bottles, cordial glasses, small vases and the like, sparkling in sunlight. It is this ebullience that makes brilliant-cut glass so endearing.

Spillman explains that the thirty years from about 1880 through to just before World War I constitute the aptly named "brilliant period," when inventive Americans produced new and complex patterns in cut crystal. For a century before, simple, straight-cut Anglo-Irish patterns featuring diamond and fan effects had dominated glass design. Says Spillman, "The 1880s were the time of High Victorian, when homes were filled with overstuffed furniture embellished with fringes and tassels. The new elaborately cut glass was given pride of place in a house. Every family owned some, or hoped to."

Brilliant-cut geometric patterns relied on ingenious combinations of basic elements, most derived from the miter cut, a deep V-shaped incision in glass. Sometimes these cuts formed large ovals within which other motifs were arranged. The hobstar is an unmistakable motif with many deep-cut intersecting lines forming points, sometimes as many as 24 or 32 of them. To create an elegant fan effect often used at edges, short mitered cuts radiated from a focal point; on the body of the glass, several fans might be grouped to create a flower or circle.

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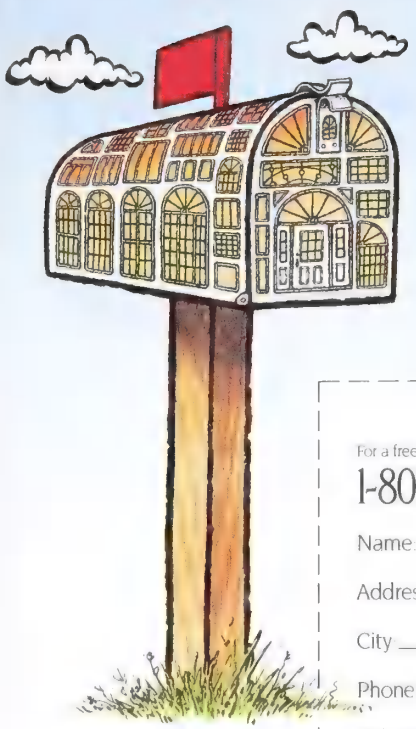
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"There should be crispness and consistency in the cutting. Rarity of pattern and form play a part, too," says a curator

of brilliant-cut glass were the World's Fairs of the late 19th century, which attracted millions of visitors. At these exhibitions manufacturers vied to exhibit spectacular items—fountains, tables, even a four-poster bed of cut glass that, according to legend, was shown at the Pan American Exposition of 1901 in Buffalo, New York. One of the few show pieces in private hands belongs to California collector Martin A. Folb, who owns a 9-foot, 2-inch glass floor lamp with 21 brilliant-cut globes thought to be made by the Liberty Glass Company of New Jersey.

Walter Poeth of San Francisco, whose collection now numbers about 1,200 pieces, is pleased with the $700 ten-inch Hawkes Willow pattern plate he spotted in the back of a costume-jewelry dealer's booth. Says Poeth, "It got into my hands very quickly. The dealer knew she had a beautiful piece—she just didn't know how rare. It's easily worth $4,000."

Brilliant-cut glass can be collected in a variety of ways. Says Martin Folb, "I focus only on unique pieces or those with history—I own the chrysanthemum punchbowl made by Hawkes/Gorham and later sold to John Jacob Astor, who went down on the Titanic."

Some collectors assemble sets in certain patterns, happily chasing down elusive pieces. Some collect specific items such as ice-cream trays or celery holders. Plates or bowls, forms that really show off pattern variations, intrigue many. Colorado collectors Bill and Jeanne Evans say that no matter what your interest, half the fun is looking. "You always feel you might discover a real rarity—like a Hawkes lattice and rosette tray. Last year one of these sold at auction for $20,000," says Bill.

When a collector makes a lucky find, the news quickly circulates in the pages of *The Hobstar*, the ACGA newsletter, which also maintains a useful matching service for hard-to-find pieces. New collectors should do their homework, learning first such basic facts as the difference between crystal and glass. "Crystal is a colorless glass having a high lead content, usually about 24 percent," explains Corning's Jane Spillman. "The addition of lead makes glass brilliant, and soft enough to cut and engrave readily. Less expensive glass formulas contain no lead and look dull and feel lighter in the hand."

Spillman suggests looking for precision of cutting, harmonious placement of attractive motifs, and overall design on the glass. "There should be crispness and consistency in the cutting. Rarity of the pattern and form play a part, too," she says, adding that a signature doesn't guarantee quality, since every firm made pieces of different qualities. "Be careful of showy pieces that look great at first glance," says the curator. "When you examine them, sometimes you see cutting lines that don't meet."

"There's no substitute for handling brilliant-cut glass," says dealer Kwartler. She advises looking for the characteristic "glass hedgehog" feeling, saying, "If it's a good piece and hand-polished, you could cut yourself on it. Glass of lesser quality feels blunt." Another tip: Avoid molded or pressed imitation cut glass. Curators and collectors warn of incurable crazed glass, in which thousands of tiny lines like fine cobwebs can be seen under bright light. Merely "sick glass," which appears cloudy, can sometimes be acid-dipped to restore clarity.

Although glass-making probably originated 3,000 years before the Christian era and glass-cutting was known to the ancient Romans, this art was still moving forward at the turn of the last century in America. We are fortunate to have so many of the objects still in our hands. ■

COLLECTING TIPS

To get started, visit museums to see the variety of shapes and designs in brilliant-cut glass. Leading collections are at the Corning Museum of Glass, Corning, New York; The Toledo Museum of Art, Toledo, Ohio; The Museum of American Glass at Wheaton Village, Millville, New Jersey; and the Dorflinger Glass Museum, White Mills, Pennsylvania. Also visit dealers and antiques shows to study before you start to buy.

If you would like to do some library research, Metropolitan Museum of Art curator Alice Cooney Frelinghuysen recommends Jane Shadel Spillman and Estelle Sinclaire Farrar's *Complete Cut & Engraved Glass of Corning*—a classic consulted by curators everywhere. Other books are Albert Revi's *American Cut & Engraved Glass*, Herbert Wiener and Freda Lipkowitz's *Rarities in American Cut Glass*, Martha Louise Swan's *American Cut & Engraved Glass*, Bill and Louise Boggess's *Collecting American Brillant-Cut Glass*.

Today's collectors look for pieces by leading American glass companies such as T. G. Hawkes, C. Dorflinger & Sons, J. Hoare Co., Phoenix Glass Co., Mount Washington-Pairpoint, and the Libbey Glass Company, some of which furnished fine crystal to the White House, foreign heads of state, and even a visiting Prince of Wales.

The American designs were effectively copied by English firms such as Webb, Stevens & Williams, and F. & C. Osler; French companies such as Baccarat; and the Belgian Val St. Lambert, which were eager to gain a share of the booming American market.

Few pieces are signed. "Even experts have difficulty identifying who made what, or differentiating between imported and American glass," says Jane Spillman.

Collectors at all levels meet at the American Cut Glass Association Annual Conference. In 1995 it will be held July 26–29 in San Antonio, Texas. For information, call the ACGA spokesperson, Kathy Emmerson, at 619-789-2715.

English-born and New York–based, Veronica McNiff is an arts administrator and writer specializing in the decorative arts. She is coauthor of The New York Book of Tea, *out this spring from City & Co.*



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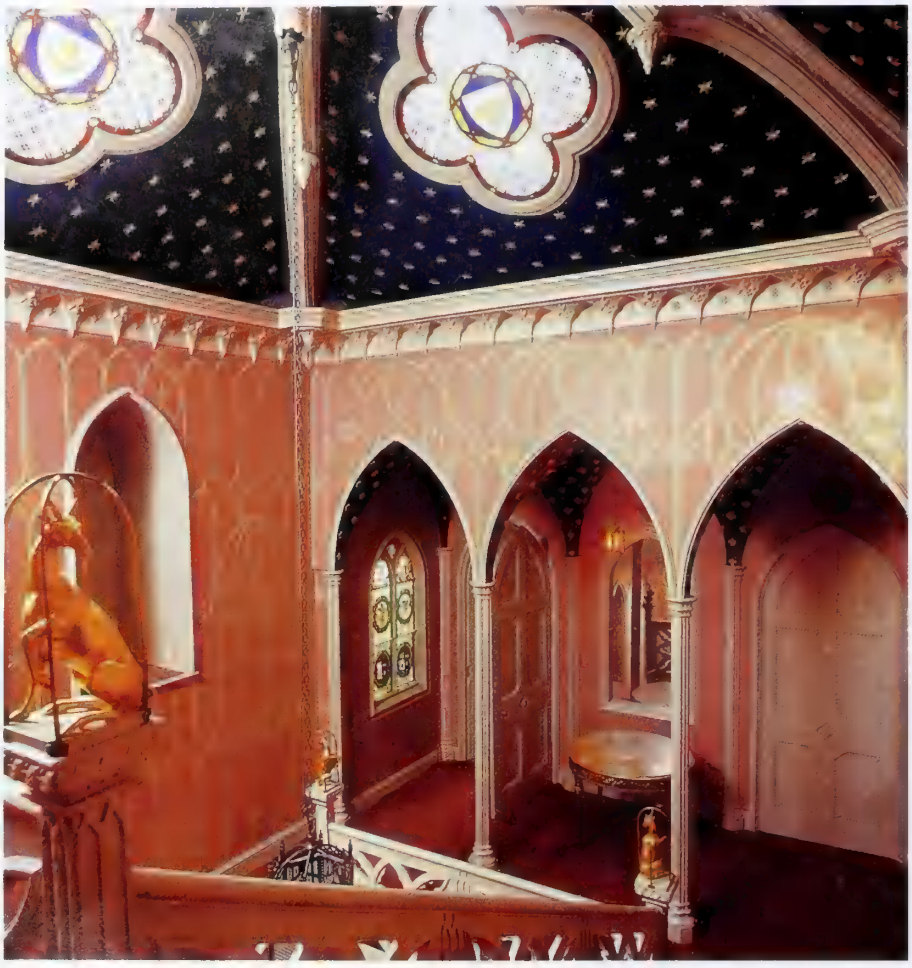
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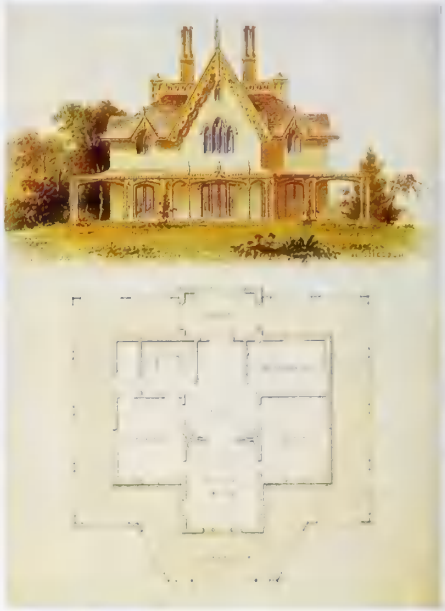


The charm of Gothic Revival design, newly rediscovered by decorators and the home furnishings industry, is reflected in three illustrated books

BY MARTIN FILLER

The reason we revive styles of the past is often that they seem to provide what is emotionally lacking at the moment. Victorian design, which became a laughingstock by the 1920s when modernism began to establish itself, became fashionable again in the 1940s because its enveloping abundance seemed especially comforting during the harsh war years. The freewheeling experiments of the 1960s and 1970s, with their box-kite houses and unwrapped rooms, led to a renewed interest in classicism during the 1980s—a search for order and logic by those who felt the world had lost its center. Now we are witnessing what might be called the Gothic Revival Revival, a return to the 18th- and 19th-century style that was one of the most delightfully quirky chapters in the history of design. And as always, why that particular period has taken on new meaning tells us as much about the present as it tells us about the past.





On a stair landing (ABOVE LEFT) **at Strawberry Hill, mecca to admirers of English Gothic Revival, are seen characteristic pointed arches, quatrefoil dome lights.** ABOVE: **An 1830s cottage in Tarrytown, N.Y., by the influential A.J. Davis.** LEFT: **English side chair with Gothic arches on apron.**

Furniture adapted from Gothic Revival originals is now being made by several manufacturers. Fabrics, wallpapers, and carpets awash with pointed arches, lacy tracery, and >

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We are drawn not to real Gothic design as much as to the less ponderous Gothic Revival, a kind of Medieval Lite with all the romance of the original but none of its seriousness

whirling trefoils and quatrefoils are widely available. And several new books on the Gothic Revival are certain to expand interest beyond decorative arts specialists. Significantly, although we know much more about the Middle Ages and authentic Gothic design than did our forebears of a century or two ago, we are drawn not to the real thing as much as to the far less ponderous Gothic Revival, a kind of Medieval Lite with all the romance of the original but none of its burdensome seriousness.

There is always a sense of spiritual yearning when the churchy Gothic arch makes a comeback. The current Gothic trend perhaps has more in common with the present-day craze for angels than with any direct religious agenda. After all, the classical revival of the 18th century wasn't marked by an outbreak of paganism. But there's no doubt that the Gothic Revival was seen as a missionary movement by such 19th-century crusaders as Augustus Welby Northmore Pugin, the English architect and designer who brought what had been an upper-class 18th-century taste to the masses of the Victorian Age.

Pugin: A Gothic Passion (Yale University Press, $65), edited by Paul Atterbury and Clive Wainwright, is the lavishly illustrated catalog of the major retrospective held last year at London's Victoria & Albert Museum. That extensive exhibition, which brought together hundreds of examples of Pugin's furniture, decorative designs, church vestments, and religious objects (as well as noteworthy selections from his personal collection of medieval antiquities), nevertheless slighted his architectural achievements. This comprehensive book corrects that imbalance and in that respect is more satisfying than the ambitious but flawed V&A show.

Born in 1812, Pugin—the son of a noted architectural designer and draftsman—was precocious, executing Gothic furniture for King George IV at Windsor Castle by the time he was 15. Although the rich medieval flowering of English architecture was Pugin's major inspiration, his interest in the Gothic was more spiritual than aesthetic. Like many of his countrymen in the aftermath of the Industrial Revolution, Pugin yearned for the simpler, more certain world of the Middle Ages, before England became a world power. That vision included the Catholic Church, which had been suppressed and supplanted by the Protestant Church of England.

In 1835 Pugin converted to Catholicism, and from then on devoted most of his energies to designing churches and ritual objects to further the cause of his new faith. He saw art as a sacred calling, uplifting mankind and promoting higher aspirations for a society that had fallen from God's grace through materialism. One does not have to be pious to appreciate Pugin's efforts, however. His brilliant Gothic Revival interiors for architect Charles Barry's Houses of Parliament in London give Britain's seat of government a glittering aura of living history unsurpassed by any other 19th-century public building.

Pugin saw the home as no less a sanctuary than the church, and his Gothic Revival domestic designs—for oak furniture, ceramic tiles, hand-blocked wallpapers, and machine-made fabrics—possess the straightforward expression and simple harmonies one associates with hymns. Designs of such later English reformers as William Morris stem directly from those of this multitalented artist who spread the gospel of the Gothic to a vast public through mass production and publication.

The seductive charm and sheer grace of much Gothic Revival design is more evident in Megan Aldrich's highly pleasurable *Gothic Revival* (Phaidon, $50). This handsome introduction to the subject concentrates on its English history, from the first "Gothick" garden follies of the early 18th century to the architect Quinlan Terry's Gothic Villa of 1991 in London's Regents Park. As the author notes, the Gothic style never completely died out in England during the three centuries between the Middle Ages and the Gothic Revival. Baroque architects such as Nicholas Hawksmoor and John Vanbrugh used Gothic motifs when it seemed appropriate, but they were more interested in nostalgic effect than historical accuracy.

That came to bother 18th-century antiquarians such as the writer Horace Walpole, the leading exponent of the Gothic Revival. He complained that the delicious little Gothic Temple at Painshill, an estate in Surrey, was incorrect because "the Goths never built summer houses or temples in a garden." True enough, but neither did they produce anything remotely like Strawberry Hill, the extravagant country house Walpole created for himself at Twickenham, on the River Thames not far from London.

Progressively remodeled and expanded by Walpole after he bought the existing house in 1748, Strawberry Hill is a veritable confection of architecture, frosted with fan vaults, dripping with plaster pendentives, and sprinkled with crockets and finials. In fact, its playful and dainty detailing had more in common with the contemporary Rococo taste than with Gothic prototypes, but Walpole and his advisors thought they were being terribly faithful to the past. Actually, through widespread publication and its becoming a genteel tourist attraction, Strawberry Hill was to have a greater effect on the Gothic Revival than any musty old abbey.

Nowhere was the romantic dream of the Gothic Revival fulfilled more fully than in America. Among the recent books, the only one to give adequate recognition to its spectacular culmination in the United States is *Gothic Style: Architecture and Interiors from the Eighteenth Century to the Present* (Abrams, $60), by Kathleen Mahoney, a House Beautiful senior editor. Although the author covers much the same English >



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territory as the aforementioned books, she moves on to a series of houses that will be of considerably more interest to American readers. Dotted throughout the Northeast, Midwest, and South, these highly spirited examples of what has become known as Carpenter Gothic are among America's most original architectural treasures.

The now-forgotten English architecture writer Osbert Lancaster paid tribute to this distinctive style when he observed that "By great good fortune the United States first awoke to the beauties of the Revival just at the moment when improved tools, such as the fretsaw, and an increase of pattern books had inspired all the more ambitious carpenters with an unbounded self-confidence" that allowed them to create "masterpieces of an elaboration and a fantasy unequaled in its country of origin."

Aided greatly by the crisp color photography of Michael Dunne, the last hundred pages of *Gothic Style* confirm Lancaster's encomium. Journeyman carpenters armed with such influential how-to guides as Andrew Jackson Downing's *Cottage Residences* (1842) and *The Architecture of Country Houses* (1850), and Calvert Vaux's *Villas and Cottages* (1855) could move beyond the Greek Revival forms that had prevailed in American building for almost half a century and offer an entirely new look to clients who wanted to indulge in the latest architectural style. As Osbert Lancaster wrote, those Gothic Revival houses "were the product of a civilization that was at last in a position to evolve for itself a luxury style that paid little or no regard to purely practical considerations."

Distinguished architects of public buildings pursued the Gothic Revival, too. James Dakin (an ancestor of the playwright Tennessee Williams) designed the improbable shamcastle in Baton Rouge that served as the Louisiana State Capitol until the 1930s. Thomas Walter, who later completed the United States Capitol, remodeled a poky farmhouse into a superb Gothic cottage at Andalusia, an estate near Philadelphia. And Richard Upjohn, designer of New York's Gothic Revival Trinity Church, built the delightful Kingscote, the first important 19th-century summer house in Newport, Rhode Island, in 1841. By the time James Renwick's turreted Smithsonian Institution was opened in Washington, D.C., fourteen years later, there was no question that the Gothic style was accepted in America as fully as classicism had been just a few decades earlier.

But by far the most charming of all Gothic Revival structures were the small but boundlessly inventive cottages that sprung up in summer resorts and religious encampments around the country during the mid-19th century. Wesleyan Grove, a Methodist campground on Martha's Vineyard, was one of the largest. Today some 320 of its cottages, many virtually identical except for fanciful variations in their jigsaw-cut

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gingerbread ornament, survive and show how inexhaustibly creative the vernacular Gothic style could be in its details, even when overall form remained the same. It was a lesson rarely learned by American makers of mass-produced housing in our own century.

Another Methodist summer colony was Shelter Island Grove, at the eastern end of Long Island, begun in 1872. The obvious religious connotations of the Gothic Revival style, with its pointed windows and cross-shaped floor plans, made it the ideal choice for a spiritual retreat, and few of the Grove's early inhabitants would miss the implications of uplift embodied in its architecture. But it is also wonderfully picturesque and unabashedly pretty, too, a sign that virtue does indeed have its own rewards.

Above all, there is an unmistakably American quality to Gothic Revival in this country that makes it far more than a regional adaptation of a foreign import. Leafing through the pages of *Gothic Style*, there can be little confusion as to which buildings belong on which sides of the Atlantic. Material has much to do with it: English examples were built of stucco, stone, or brick whereas only in America was timber plentiful enough for all-wooden houses. More essential, however, is the sturdy individuality of the American Gothic Revival, so different from the sweetness and light of the English version before Late Victorian dourness set in.

The landscape settings for which many American Gothic Revival houses were planned were an integral part of a unified scheme, and some architects, such as Alexander Jackson Davis, collaborated with landscape designers to devise both residences and the grounds around them. Although many were grand, others much more modest still embodied an air of upright self-reliance perfectly in keeping with an emergent national character. The relative scarcity of land in England put such free-standing houses beyond the reach of most of the middle class, which had to content itself with semi-detached villas or terraced row houses. The irregularities of the Gothic Revival, which created such interesting interior layouts, did not work so well for row houses, and by the end of the 19th century in Britain the style was on the wane.

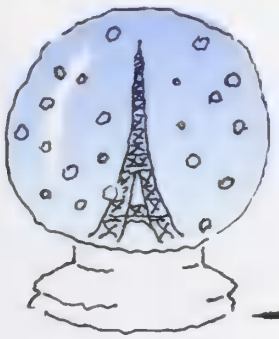
Here in America it passed from fashion as other historical revivals crowded out the Gothic, "but only because with too rapidly accumulating wealth a time soon came when the unpretentious was no longer admissible," as Osbert Lancaster pointedly put it. Still, in towns as unprepossessing as Kennebunk, Maine (home of the beloved Wedding Cake House), Woodstock, Connecticut (site of the ravishing Roseland), and New Bedford, Massachusetts (whose choicest landmark is Davis's remarkable Rotch house), the Gothic Revival lives on in architecture that will continue to attract those who have true faith in beauty. ■





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Paris in the snow

A light snow had fallen on Paris just before we arrived for the Biennale des Éditeurs de la Décoration, the high-fashion home-furnishings fabric show that takes place every other year in France. The weather made our drive from Orly airport to our hotel magical. Paris is always a magical city, of course, but to see the familiar Eiffel Tower, Nôtre Dame, the Louvre, and the Art Nouveau Métro stations frosted with fresh snow was an extra treat.

The entire city seems to be in a state of rebirth. The French government has been restoring the magnificent old buildings and adding some striking new ones. There seem to be dozens of beautiful shops to discover; the restaurants, from the boisterous brasseries to the intimate dining rooms, make one remember why the words French and cuisine are inexorably linked. And as always, the women of Paris are beautiful, fashionable, fascinating.

We were here to give a party launching Carolyn Englefield, one of House Beautiful's senior decorating editors, as our new American correspondent in Paris. The party was at the American Consulate and our cohosts—the U.S. fabric firms of Christopher Norman and Groves Brothers—had dressed the stately room's tall windows with lavish yellow and white silk curtains, tied back with bouquets of flowers to permit our guests to look out on some of the best views in Paris. A string quartet was playing and when the United States ambassador to France, Pamela Harriman, arrived, the party's pulse reached a high point. Carole Ference, House Beautiful's publisher, responded to Ambassador Harriman's welcome with her own greeting to our guests in French so fluent we were all proud to be part of the visiting team.

We stayed at the Montalembert, the handsome Left Bank hotel designed by Christian Liaigre. We had lunch at the chic Café Marly in the Louvre, where most of the young French crowd seemed to share my taste for hamburgers and mashed potatoes. We went to a glamorous dinner party at the Paris apartment of Monsieur and Madame Manuel Canovas (he is the French fabric designer). Barbara Wirth, who brought her partner and cousin the decorator Christian Badin to our party, invited us to visit her apartment on the Place du Palais-Bourbon; it was a thrill to step into the rooms that opened our issue this January. Photographs sometimes flatter, but this apartment was even more wonderful in real life.

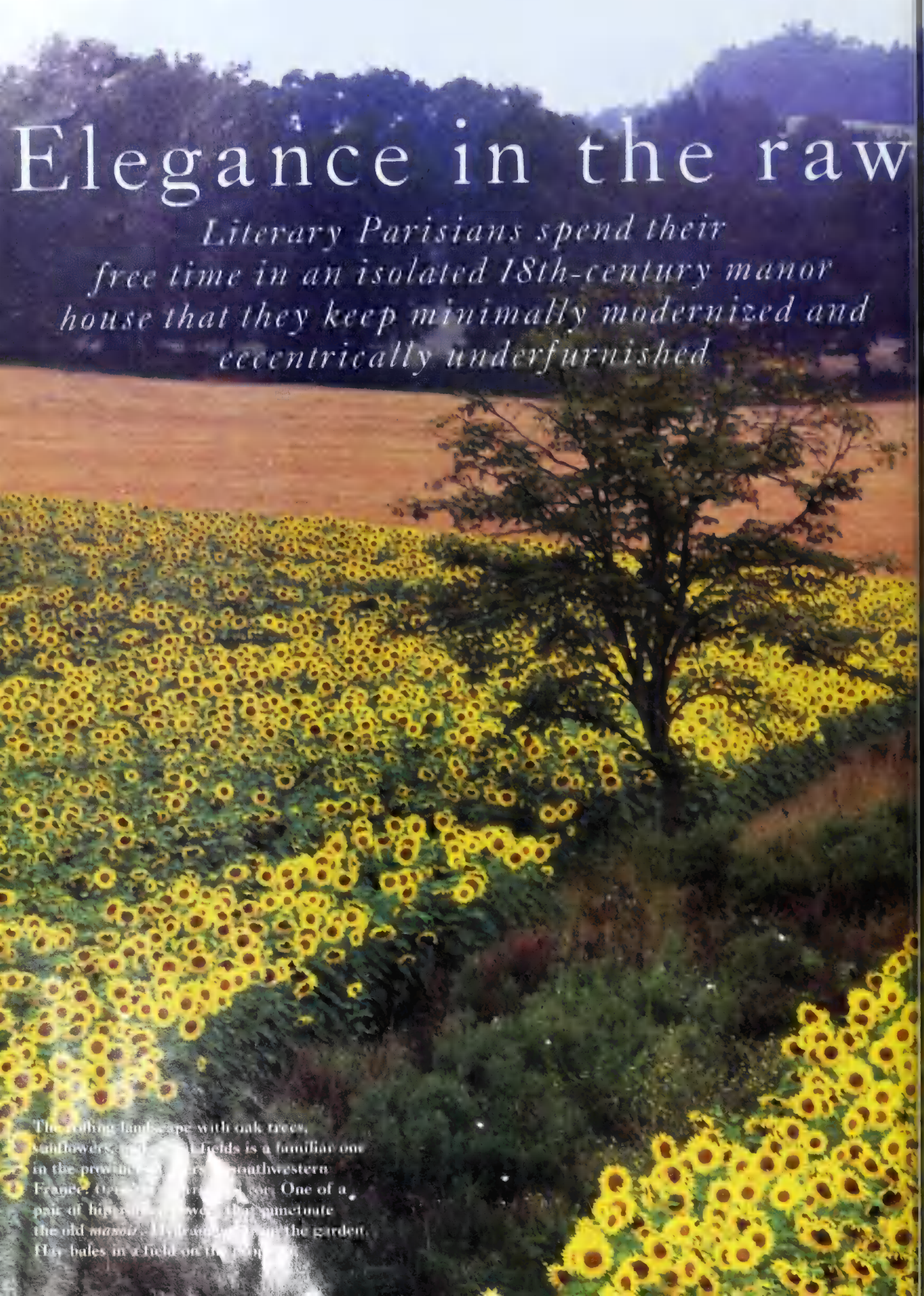
Paris moves me—with or without snow, with or without chestnut trees in bloom. Five days there ignited my imagination and reminded me once again how important it is to treasure and honor the beautiful things in life.

Louis Oliver Gropp

EDITOR IN CHIEF

Elegance in the raw

Literary Parisians spend their free time in an isolated 18th-century manor house that they keep minimally modernized and eccentrically underfurnished



The rolling landscape with oak trees, sunflowers and fields is a familiar one in the province of Poitou-Charentes in southwestern France. One of a pair of hipped roof towers punctuate the old *manoir*. Hydrangeas line the garden. Hay bales in a field on the left.











BY CHRISTOPHER PETKANAS

PHOTOGRAPHY BY ELIZABETH ZESCHIN

PRODUCED BY CAROLYN ENGLEFIELD

It may not be everyone's idea of heaven, but this couple wouldn't have it any other way. Rural life at their 18th-century manor house in the far-flung Gers province of southwestern France, the pastoral core of d'Artagnan and foie gras and Armagnac country, is lived in the raw. Few edges are smoothed. Until the early eighties the proprietors forbade electricity anywhere in the house except the kitchen: only their obsessive reading—he publishes handsome vest-pocket art books, she translates top-name American thrillers—made them trade in their candlesticks for current.

Radiators, perish the thought, are considered eyesores; all are banished to the bedrooms. Elsewhere in the manor, which has a heart-stopping view of the Pyrenees fifty miles to the south, the



couple happily make do with gracefully carved Louis XV wooden fireplaces. In winter the husband's log-carrying duty is punishing, and the lady of the house is obliged to wear a fur coat indoors. But who cares? Certainly neither of them. Besides lamplight, the only suggestions of modern times are running water, a gas range, and the odd contemporary painting from the days when the family was involved in a Paris art gallery.

If in less poetic hands such a reductionist approach might have yielded an atmosphere of

The owners are pleased that the details of the interior architecture have changed little since the days of Louis XV. This (BOTH VIEWS) **is the salon, where a slab of slate on flue tiles makes a table, and bed sheets are flung over upholstery.**



Folding garden chairs are pulled up to a thirteen-foot late-Renaissance table standing on an Aubusson rug in the entrance hall. BELOW: The fireplace fender in the library—a room much used by the bookish owners—holds an early Renaissance chest made for transporting jewels.















One nod to this century is the pool, but it is behind the barn, not seen from the house. ABOVE LEFT: A painting by the Swiss artist Chevaley in the salon. ABOVE RIGHT: The simple master bedroom. RIGHT: Wildflowers from the grounds.



chilly asceticism, under this ownership the manor house triumphantly achieves just the opposite: a high level of elegance perfectly in keeping with the burnished facade of pale gold stone and the twin hip-roofed towers. Furniture is limited to what is strictly necessary for baseline comfort and everyday scholarly activities. Snowy cotton slipcovers and bed sheets are stretched and tossed over the simplest, most anonymous upholstered sofas and chairs. Frills and decorative thrills? You must be joking.

Yet lest anyone think them humorless, in a corner of the salon the couple have placed without fanfare a giddy wrought-iron coat stand from the fifties with multicolored knobs. Reflected across the room in a vintage beveled cafe mirror, it makes people laugh. Then there is the willful juggling of elements managed without dropping the ball. In the entrance hall a ravishing thirteen-foot Italian Renaissance oak table sits on a prettily faded Aubusson carpet laid over affectionately worn terra-cotta tiles; in the salon, a low table knocked together from a slab of slate and the kind of hollow cubes used to build chimney flues sits on a kilim under which poplar parquet is painted white.

"Per square kilometer there are more beautiful old houses in the Gers, and more *reasonably priced* beautiful old houses, than anywhere else in France," says the publisher. "So you see our buying this place in 1967 was no accident. Rather, it was the result of a massive and concentrated search carried out like a military campaign. We knew we wanted something with the feeling of a small château."

Built by a high-ranking administrative officer of taste who served in the region from 1751 to 1767, the manor house won a glamorous place in the art-history world when Roland Penrose acquired it in the thirties. He was an Englishman who painted, wrote a biography of Picasso, and was a patron to Surrealists such as Max Ernst and Joan Miró. These artists visited Penrose



Medieval flagstones on the kitchen floor remain from an earlier 15th-century house. The massive stone fireplace is used for cooking, the cherrywood farm table for preparation and informal meals. Yellow and red tiles above the stone sink are a legacy from artist-author Roland Penrose, onetime owner. OPPOSITE TOP: A terra-cotta daubiere, or stew pot, with garlic, new onions.

and were not, it is presumed, insensitive to the property's powerful storybook beauty. It is impossible to lunch here in high summer under the lime trees without imagining a house party of Surrealists sixty years earlier doing the same. The view of rolling sunflower and corn and wheat fields has not changed, nor have the magnificent chestnut and oak trees under which guests stretch out after coffee.

Alas, the owners may be found here only at Christmas, Easter, and for two summer months. Paris and work claim the rest of the year. Almost all of the time they spend at the manor house is devoted to maintaining it, as distinct from improving it. The important thing, they say, is that it never attains "impeccability." The way one sees it now is the way it must always remain.







A long, lazy summer lunch is waiting under the linden tree in front of the south facade. The table – an improvisation typical of the hosts – is a plank on wooden horses. Some of the dishes (left from the top) tomato with basil; cucumber salad; assorted cheeses.



Urban balm

The owners of an exclusive New York fashion house immerse themselves in color at work—then come home to a hundred shades of pale. From warm white to light gold, every element in this apartment is calculated to calm

Nancy Fabrikant (BELOW RIGHT), in one of her husband's designs, with Steve and their daughter Paris. BELOW: Biedermeier and 1950s chairs convene in the dining room. RIGHT: A Manuel Canovas white cotton, Ondine, downplays the bulk of the living room's eight-foot sofa; the daybed wears a Clarence House damask. George Smith ottoman.









BY DYLAN LANDIS
PHOTOGRAPHY BY PETER MARGONELLI
PRODUCED BY DARA CAPONIGRO

Even in black, a Steve Fabrikant dress could not pass for any other designer's—not with its requisite gold button, positioned as strategically as a brooch, flashing from a closure or pulse point. To interior designer Benjamin Noriega-Ortiz, commissioned to remodel and decorate Steve and Nancy Fabrikant's city apartment, the sculpted buttons were a clue to his clients' style. "You put those dresses on and you're done: You're already wearing jewelry," says Noriega. "It's the same in these rooms. You don't need pictures on the wall, or rugs on the floor. The decoration is intrinsic."

He literally nailed it into the architecture, driving nickel-plated studs into a moving wall that glides between living room and study. He stitched it into the furniture, shirring the white upholstery on the long, deep sofa he designed. And he



Though wispy, the blinds are motorized: "At night we bare the windows," says Steve, "until about 4 A.M.—when one of us wakes up, presses a button, and lowers the blackout shade."



The windows make flinty frames for the skylines and riverscapes, and that is about all the artwork the Fabrikants want. Their most dramatic piece, an eight-foot-tall Provençal mirror whose frame drips with gilded grapes, leans against the living room wall in an offhand manner (although it is bolted in that stance for safety). Occasionally a visitor may wonder out loud when the place will be finished: when the curtains that whip across the bedroom closet will be supplanted by a door, when the mirror will be mounted, when the dining room chairs, individual as dinner guests, will be forced into a match. "This is it," Steve says, gently understating his case. "It's pretty much done."

Textures in the master bedroom (OPPOSITE) **include a Clarence House matelasse bedcover, Jeffrey Aronoff's chenille throw.** ABOVE: **The bedroom's Biedermeier shaving stand; Kirk-Brummel silk closet drapery.**

embedded it into the floor, laying the bleached planks in an immense checkerboard with giant squares. This rarefied brand of ornament that penetrates to the core of things was conceived by Noriega—who spent nine years with John Saladino, six as head designer—but it grew out of the spare aesthetic that Steve Fabrikant, trained as an architect in London, established at the start.

The rock star who last owned the apartment had upholstered its walls in taffeta, and beneath that was the cardboard construction of postwar New York high-rise housing. "The first thing Steve and I did was beef up the architecture," says Noriega. "Instead of doorways we cut portals that are seven feet wide, and when you pass through you see that the walls are substantial, about twelve inches thick. Before, they were five." He painted every room a warm white tinged imperceptibly with pink, then rubbed the same paint into floorboards, completing the monochromatic envelope. This cream-white hue then served as the standard for most of the fabrics, from a calfskin tableskirt in the master bedroom to the gauzy Roman blinds that filter just barely the 43rd-floor views.

Preening in the living room's 18th-century mirror (ABOVE) **is an Art Deco lamp; both are French.** RIGHT: **For his study, Fabrikant found the 1940s Robsjohn-Gibbings desk; blinds are of Lee Jofa translucent linen.**

For more details, see Reader Information





A burnished survivor

In an old Charleston neighborhood that rose and fell and rose again, a family lives with inherited pieces and harmonious new ones, plus works by the painter-in-residence



BY MIMI READ

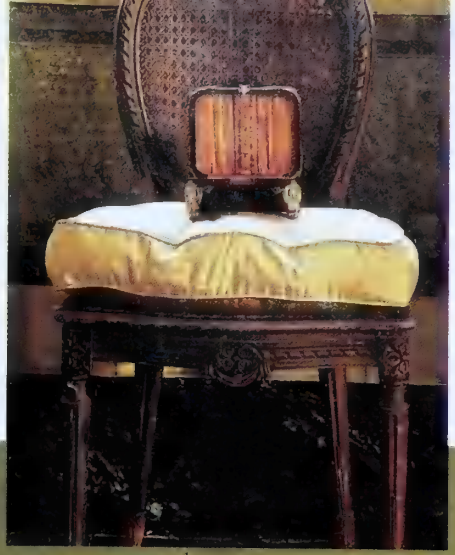
PHOTOGRAPHY BY LANGDON CLAY

PRODUCED BY DARA CAPONIGRO

In Charleston, South Carolina, old families are still the taproots of civilization. Charlestonians worship their ancestors, and by extension, their ancestors' houses. Sometimes those proud houses get into trouble. By the 1950s one of the city's [illegible] neighborhoods, Ansonborough, had fallen into profound disrepair. Its stately [illegible] Greek Revival houses were falling apart and had become a skid row for "rum bums, [illegible] sailors, and houses of ill repute," according to Thomas Savage, curator of the Historic Charleston Foundation.

A Kat Hastie painted screen (ABOVE) hangs over a 1920s American collapsible bar. OPPOSITE PAGE: Hastie and daughter, Eugenia (TOP LEFT), at the piano. A caneback chair (TOP CENTER) displays a leather and ormolu box. TOP RIGHT: A long-waisted iron sculpture echoes Eugenia's pose in an old photograph. BELOW: In the living room, a lively play of textures makes up for an absence of pattern.











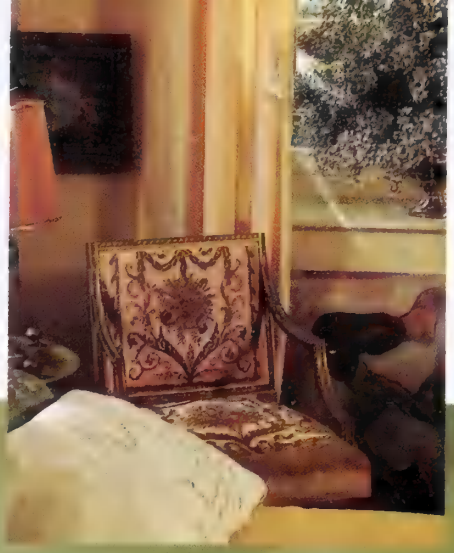


In 1959, with only $100,000 in start-up money, the Historic Charleston Foundation bought seven Ansonborough houses, stabilized them, and sold them. The foundation put profits into a revolving fund and kept purchasing houses until the entire neighborhood was secure. "It was one of the great preservation triumphs of this century," Savage [illegible] ses that the foundation bought for $6,000 are now selling for $600,000, and [illegible] borough is again one of Charleston's most beautiful neighborhoods.

In the late 19[illegible] Charleston[illegible]ns named Kat and Drayton Hastie bought an 1840s double tenement i[illegible] of Ansonborough. (Although it has acquired pejorative connotations, the word [illegible]ment means property *(Continued on page 148)*

The Hasties found the circa 1840 pedestal table (OPPOSITE) in Savannah; a local sign painter gave it a black top and gold rim. Empire dining chairs were bought on King Street; Kat painted them black with gold crests on the splats. The black marble mantel is original. OPPOSITE INSET: Between dining room windows, a silver tea service. BELOW AND RIGHT: In the bedroom, a plain vanity table and mirror from Drayton Hastie's grandmother is festooned in antique fabric. Handegan covered a 1920s French chair in the corner with 18th-century needlework.

For more details, see Reader Information



Decorator Amelia Handegan likes incandescent colors such as the creamy gold of the living room walls and the silvery French blue of the master bedroom ceiling

Lauren looks

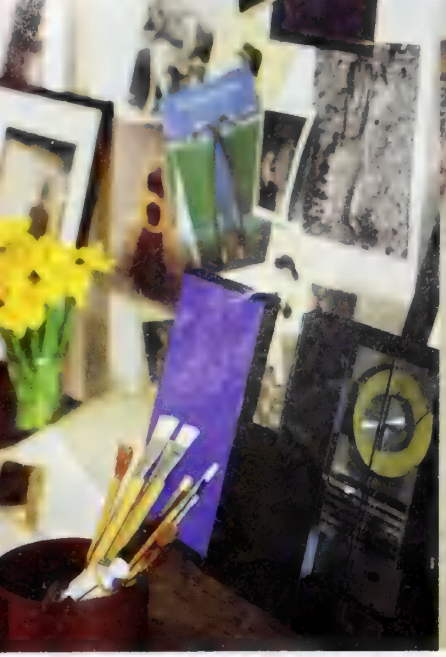
The decorating equivalent of a little red slip dress, Ralph Lauren's newest collection offers a younger, trendier, more affordable spin on home furnishings

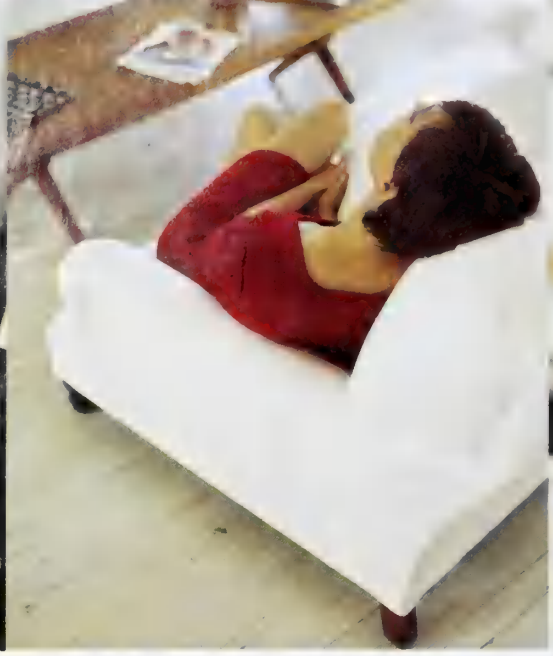


downtown



Brilliantly hued satin bed linens and a four-poster bed fashioned from plumbing pipes form the core of the City Nights collection from Ralph, shown here in a loft furnished with an amiable mixture of modern classics and flea-market finds. Nineteenth-century trestle table, Tucker Robbins. Orange plastic chair, Bilhuber. Swirl lamp, Intérieurs. White cupboard, Coming to America. Painting by Fernando Pomalaza, Jain Marunouchi Gallery.







BY JILL KIRCHNER
PHOTOGRAPHY BY THIBAULT JEANSON
PRODUCED BY SARAH KALTMAN

The new fashion label, Ralph, was introduced by Ralph Lauren last year to speak to a younger, hipper consumer without having to muffle the more enduringly classic message of Ralph Lauren. Now Lauren has spun off his home furnishings collection in just the same way with the introduction of a lower-priced, fashion-forward line also called Ralph. In contrast with the London men's club spirit of his uptown New York store, Ralph is aimed squarely downtown.

The City Nights collection, shown here, takes fabrics straight off the runway: Satin charmeuse sheets mix with cabled angora and ribbed cotton pillows in the same way that a silk slip dress might be layered over a T-shirt or paired with a short mohair sweater. The first and, so far, only piece of furniture—a four-poster bed built from metal plumbing pipes—has the spirited informality of found art.

To capture the sensibility of the collection, House Beautiful envisioned a loft for a young fashion illustrator. Here, edgy modernist pieces from the fifties, sixties, and today—a coiled lamp ready to spring, a molded plastic chair in acid tangerine, sinuous chrome and wood chairs—might mingle with flea-market finds like old dressmaker's mannequins, a frame covered in Chinese newspapers. The bold mélange of saturated colors and the provocative interaction of textures give the room the same playful energy that inspires the new collection.

ABOVE, FROM LEFT: **On the room's time-travel continuum, vintage photographs from Winter Works on Paper surround a supermodern Bang & Olufsen stereo. Rubenstein & Fox's 1950s coffee table. Ralph Lauren's Homestead china.** BOTTOM, FROM LEFT: **Sheets take their color cues from the flowers; table, Full House; vase, Henro. A wicker Ralph Lauren bench plays against the metal tubing of the Ralph bed. City nights could mean being wrapped in sensual satin and luxuriant color.**



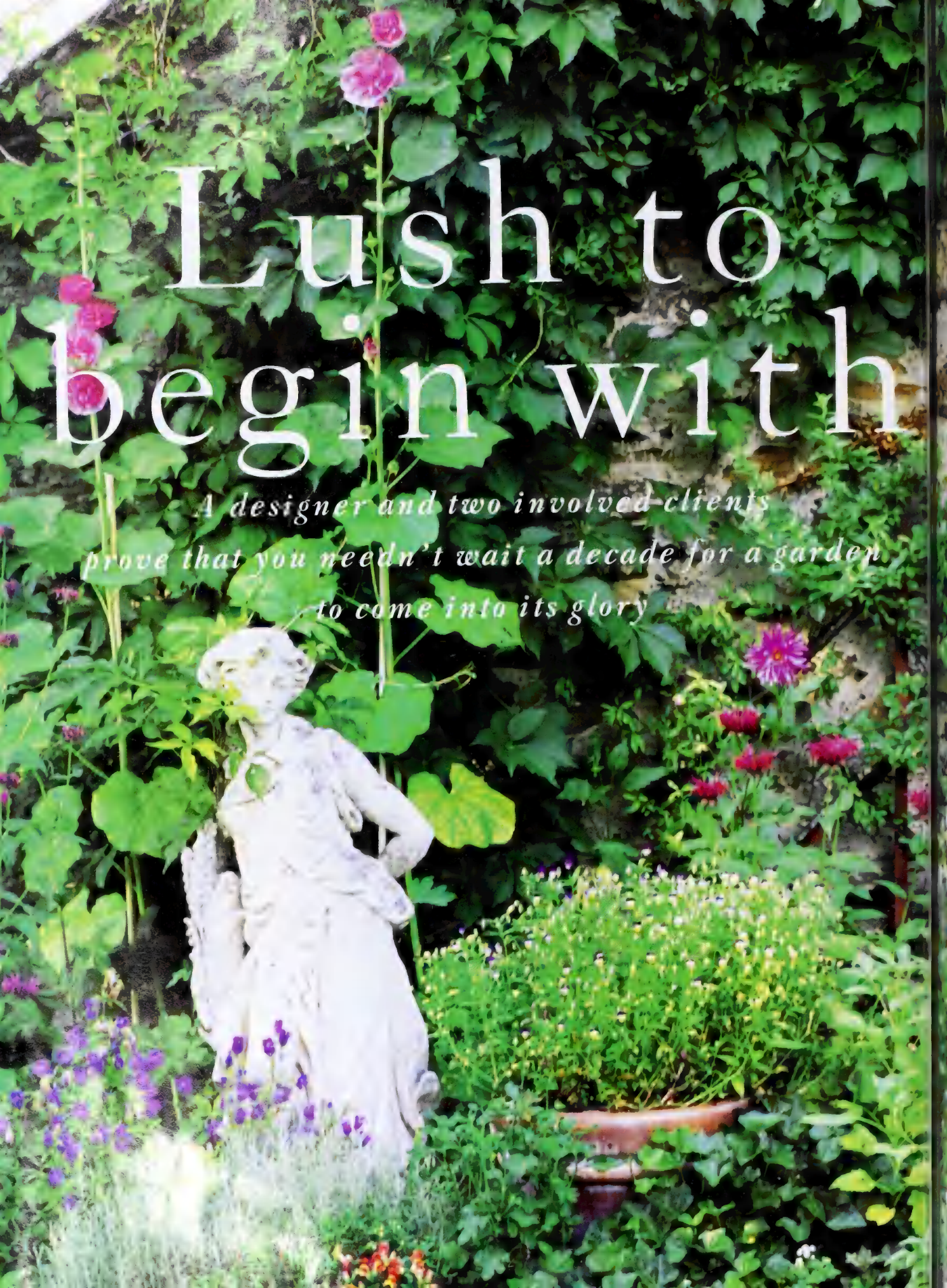






An informal seating area at one end of the loft mixes classic Lauren—the Winslow love seat—with the new: a sweater-knit pillow and blanket. Chrome and wood chairs, 280 Modern. Iron and brass floor lamp, Historical Materialism. Clothing, Ralph by Ralph Lauren.

For more details, see Reader Information and Prices & Sources



Lush to begin with

A designer and two involved clients prove that you needn't wait a decade for a garden to come into its glory



Begun as a catchall for leftovers from the main garden of a Bucks County farm, this "cottage garden" soon took on a personality of its own. Hollyhocks glow against the summer kitchen's stone wall.

BY ELIZABETH H[illegible]ER
PHOTOGRAPHY BY
ROBERT STARKOFF

The theory that gardens take five or ten years to mature has been drummed into our heads so relentlessly we can hardly believe it when a new garden is as lush as this walled enclave in Bucks County, Pennsylvania. How can perennials planted in May look so voluptuous by July? How can roses bloom so gloriously after only two months in the ground? We suspect a trick, some horticultural sleight of hand.

But there are no tricks here, just simple practicalities. Landscape designer Jon Carloftis put in big plants and the owners, Robert Hanley and Jim Fulmer, added to the beds throughout the growing season. "They love me at the nursery," says Hanley, who filled his pickup truck with plants three or four times a weekend last summer.

The three men say the success of the garden really comes from following sound gardening principles. You must choose the right site and buy only perennials and shrubs that will thrive there. "We are not plant snobs," says Carloftis. "We like almost everything that performs well and does not attract pests." Hanley, who is just as proud of his K-Mart roses as he is of his Jackson & Perkins plants, agrees: "We see what does best, then put in more of it."

Hanley knew the first time a real estate agent showed him the sixty-acre farm that the old barnyard with stone walls would make a wonderful garden. Although walls were low in places and sections were missing, he knew the area could be completely enclosed to keep out deer. To fill the gaps, Carloftis's partner, Willis Watts, designed and made a rustic fence from young cedar trees cut on the property. "A lumber fence would take too long to weather, and we wanted something that would blend in right away," explains Carloftis.

When planning the garden, Carloftis experimented with geometric beds arranged symmetrically but soon decided that a formal scheme would not suit the former barnyard. To get the right curves for the paths and raised beds, he laid them out with lengths of garden hose. While Watts looped the hose, Carloftis went up to the second floor of the barn that forms one side of the garden. "I would call down to him to move a curve a little more to the left or to make the central oval bigger," says Carloftis. "I always try to get a view from above, even if it means standing on the roof of [illegible] up truck."

Although [illegible] call the barnyard "the garden," it [illegible] one fi[illegible] of several. Having succeeded [illegible]lly last summer they can hardly wait to put [illegible]erb beds (deer do not like herbs) and to complete a shady garden.



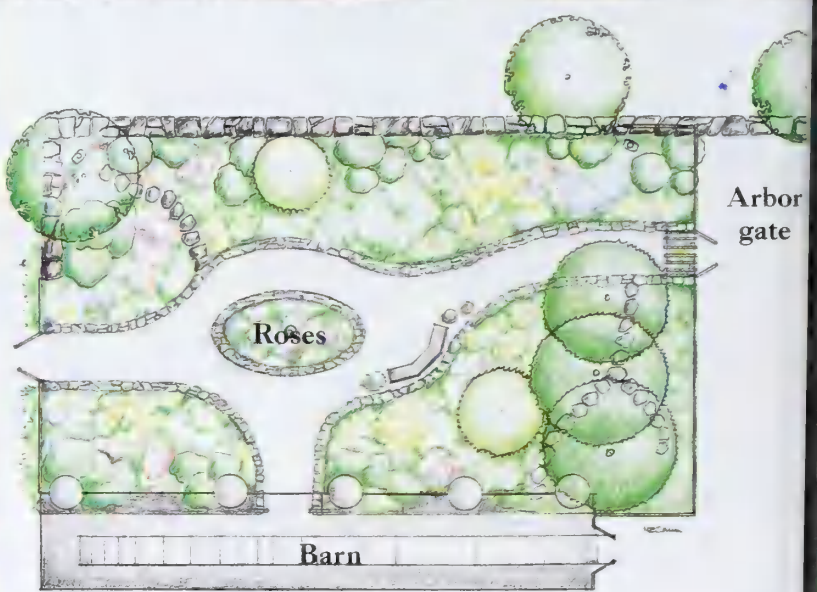


The rustic fence of cedar trunks lets air move through the garden. All beds are raised because the ground is low and wet. In the center oval, clumps of lavender fill in bare spots between rose bushes. OPPOSITE ABOVE: The old barn with "pineapple" support columns borders the garden on the north side. OPPOSITE BELOW: Tools are stowed under the barn's overhang.

For more details, see Reader Information







Annuals like zinnias and cosmos (TOP) planted among the new perennials help give the garden its lush look. ABOVE: Beds were designed around existing old trees—three arborvitae near the arbor gate, a mulberry in the corner diagonally opposite, and two yellow cypress. LEFT: Asian lilies in one of Jim Fulmer's favorite colors. OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT: Cedar bench designed and made by Jon Carloftis to fit curve of the low stone wall he built. Behind the lawn chairs is cedar fence and arbor gate. Lilies and heliopsis growing outside the barnyard wall. 1830 farmhouse beyond the arbor gate. Old garden statues mark the entrance to the shade garden. Bee skep with cosmos and phlox. CENTER: Behind the bee-balm is baker's rack where Robert Hanley's orchids spend the summer.

















View from

Nob Hill

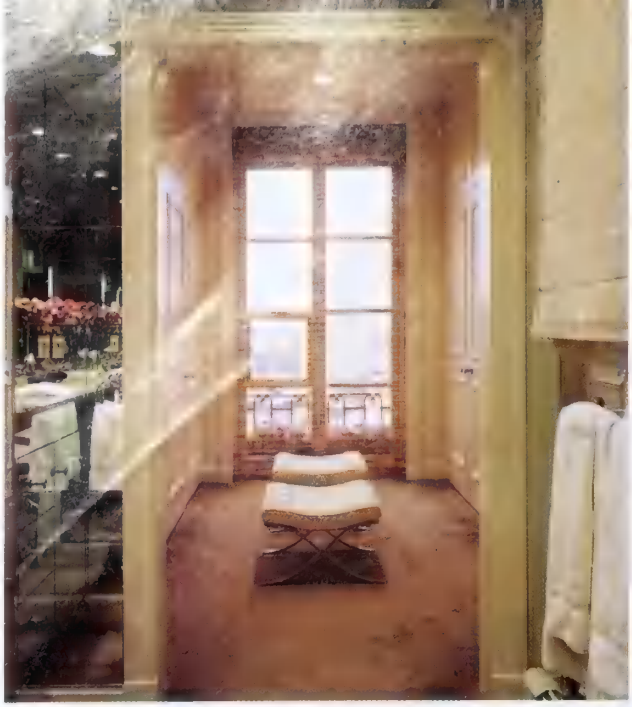
Tranquillity, texture, and treasured antiques treated with casual affection: These are the keys to Jeffry Weisman's new rooms



...ic airy, scenic-living room is densely furnished ...d includes Weisman's bevy of matching antique chairs ...holstered in three shades of taupe. INSET: The classic ...rm of a Charles Pfister concrete light pendant complements ...e faux-limestone walls of the foyer. ABOVE RIGHT: ...edric Hartman dining table has a copper alloy and nickel ...er base. BELOW RIGHT: The 18th-century marble mantel ...s installed by a previous tenant.







BY TESSA SOUTER

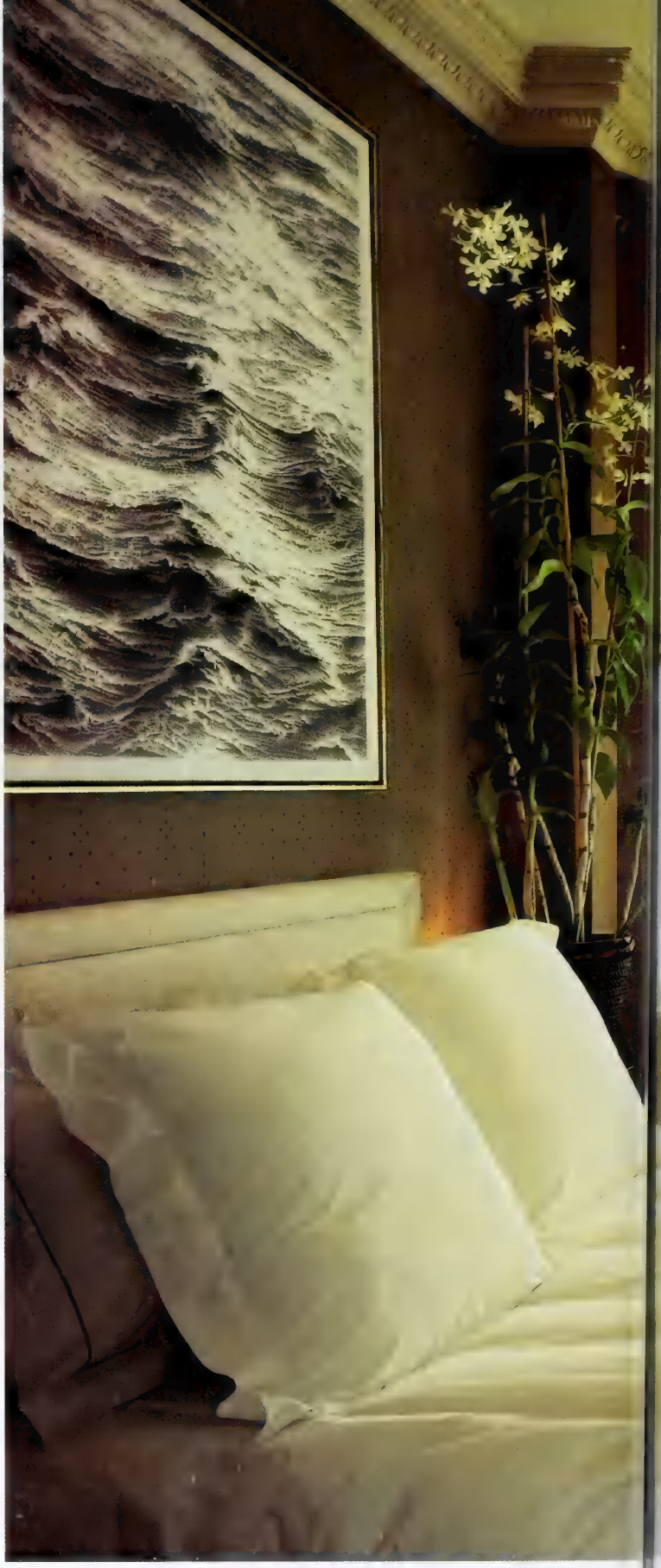
PHOTOGRAPHY BY MARK DARLEY AND TIM STREET-PORTER

It is a long, steep climb to the top of Nob Hill, site of designer Jeffry Weisman's San Francisco apartment, but it's worth it. His first-floor windows are level with the penthouse windows of the distant high-rises, with equally superb views. The fifth-floor apartment, which he shared for eight years with his partner, the late architect and designer Charles Pfister, may have had marginally better views but Weisman does not miss the elevator. "It was an Elsie de Wolfe design so it was beautiful, but it took ages," he recalls.

Weisman—who heads a design consulting firm that designs interiors and develops and licenses a range of products—hates to waste time, and by nine A.M. when a House Beautiful reporter arrives, he and his houseguest, Zandra Rhodes, with whom he developed a bedding collection, have already been up for hours. "Charles's death was very sudden," Weisman explains. "It made me realize that what he always said was right—life is not a dress rehearsal. I just had to get on with it." In the case of this apartment that meant doing the entire renovation in six weeks.

There was a lot to do. Considering the apartment had once been occupied by the legendary San Francisco decorator Anthony Hail, it was surprisingly "nightmarish" when Weisman got it two tenants later. "I had heard of it for years, so I was thrilled when it became available. Then I saw it. Padded damask walls! Tassels! Ultrasuede!" he exclaims.

That look has been obliterated. The sitting room walls are upholstered "for softness" instead of snob appeal. The sea-grass carpet was [illegible] for "crispness." Antiques mingle with modern designs, [illegible] by Pfister. "It's all about texture," says Weisman, who [illegible] off the rarity of six matching 18th-century [illegible] by upholstering them in three different shades of [illegible] taupe velvet—"colors that layer rather than match." He [illegible] it up: "I wanted a sanctuary. And it no longer takes [illegible] to get there.



ABOVE LEFT: **Mies van der Rohe stools furnish the dressing room.** ABOVE: **Bedroom walls are upholstered in a men's suiting fabric. Nineteenth-century mahogany daybed is Anglo-Indian; 18th-century chest of drawers is Swedish.** RIGHT: **In the bathroom, Tony Hail's rare taupe-and-white marble remains.**



The joy of



red



Deep in the heart of Dallas is a decorator who shops for antiques in Europe and gets her ideas from great artists. Beverly Field created for herself a traditional duplex with liberal dashes of exotica, a bohemian way with fine fabric, and more than a hint of her favorite color



A traditional sofa (LEFT) is casually covered with a quilted Indian throw and an avalanche of French vintage silk pillows. Blue-and-white cotton runner rugs were originally made for mosques. A plump lounge chair (ABOVE) is wrapped in a berry-dyed Early American quilt. Chinese garden seat is an end table.



BY MIMI READ
PHOTOGRAPHY BY FRAN BRENNAN
PRODUCED BY SARAH SHAW

In the last twenty years Dallas, Texas, has become a Mecca of fashion, furniture, and the arts. At the same time, there is a conservative undertone to much of the native taste in decorating. There seems to be an abundance of houses filled with seas of safe brown mahogany furniture and heavily fringed draperies puddling on the floor with studied nonchalance. An alternative scenario features slick, contemporary rooms that resemble Bauhaus bank lobbies.

Then there's Beverly Field, an interior designer in Dallas "since dinosaur days" and an occasional resident of Paris, Zurich, and London. Field has an irrepressible



nature that demands expression, at least when she's creating a space to delight only herself.

In her duplex—a Spanish-style house located in the city's toniest suburb—rooms whose decor she likes to label "High Bohemia" or "Regimented Raj"—one can almost picture Marco Polo, lounging in a ruby silk robe and admiring his wondrous booty. Field's side chairs and high-





Quirky pairings: A Spanish country dining room table, English painted William and Mary chest on stand, 18th-century Chinese temple jars, Italian wood-and-iron candelabra. LEFT: Camelback sofa from New Orleans meets Indian pedestal, now a coffee table. BELOW LEFT: Beverly Field examines textiles. BELOW RIGHT: Georgian silver in an old Chinese plate.

boys may be upright and English, but her richly sensuous accessories reflect a more adventurous heart. Hers is a British colonialist's lair, its fine traditional framework loosened and spiced by exotic treasures.

In the living room alone are opulent textiles carried back from all over the earth. The framed silk painting is 19th-century Burmese. The gold-and-paprika-colored quilt softly draped over the sofa was made in India and purchased in Paris. Above the sofa, pairs of Chinese porcelain plates, Indian miniature paintings, and 18th-century Persian silk slippers flank a Belgian mirror, each object simultaneously reflecting Field's passion for travel and her paradoxical need for the stability of symmetry.

Shades of red control the color scheme here. Even when Field is trying *not* to do a red room, she has to have at least a splash of red among the 18th-century French blues and the apricot hues of Tibetan monks' robes. She says, "Red has deep meaning in all cultures. I love to look at it. Red gives me great joy."

Palladian proportions, pairs of objects, stark white walls, and the finest traditional European antiques—these are the grounding forces in Field's rooms. They are comforting parameters. Excitement comes from jostling fine objects and humble ones, the traditional and the exotic, the simple and the opulent. Piling up embellishments and layering patterns until they reverberate—these are more ways she creates richness.



The radiant bedroom, in contrast, has more of a Swedish, scrubbed-down look. It's a place of rest, an airy nest of books and quieter linens. "I wanted to cleanse the palate—like sherbet between courses," Field says. "But I couldn't resist hanging a Bedouin hat from the pine bombé chest. I tried to control myself, but I had to have that red hat."





The hand-painted sleigh bed is French. Antique chintz bedspread overlays red Indian silk. LEFT: Field indulges her passion for symmetry with pairs of Delft plates, small French altar mirrors, and carved Florentine tassels over a Dutch pine bombé chest.

For more details, see Reader Information

Velvet



Luxurious, classic, and at times whimsical, velvet—which feels as good as it looks—is a decorator's dream. Look for new velvets on the market in an endless array of rich colors, supple textures, and inventive patterns

BY ELIZABETH MATHEW PHOTOGRAPHY BY PETER MARGONELLI



Velvet variations, OPPOSITE: A screen paneled in a jacquard velvet stripe from Schumacher. Clarence House's cut-velvet rickrack pattern covers a bolster. Checkerboard velvet, also from Clarence House, sewn in two colorways to make a pillow. Underneath, a second pillow has a top side of Lee Jofa's Bernini velvet, and Glenn Street Studio's all-natural, undyed FoxFibre for the bottom side. The footstool is upholstered in Zimmer + Rohde's yellow Ossian velvet. Regent Velvet Stripe from Schumacher is lashed to a bench. Cut-velvet ombré scarf from Jil Dever hangs from a coatrack. Velvet giraffe spots from Schumacher adorn a chair. ABOVE: Green velvet from Manuel Canovas is draped in a frame. Embossed blue velvet by Paloma Picasso billows over a chair. Ralph Lauren's velvet jacket reminds us of velvet's past.



French class



To learn what's new in French decorating and design, you need not cross the Atlantic. Just make your way to New York the next time the French Designer Showhouse comes to town. There you will see, gathered under one roof, the brave revolutionaries of le style français

Jorge Letelier and Sheryl Rock decorated a drawing room with Art Deco–inspired furniture: blond wood, pale upholstery, sophisticated curves. A spiral of carpet overlaying the sisal rug echoes these curves.



BY ELIZABETH HUSTER
PHOTOGRAPHS BY PAUL WARCHOL
PRODUCED BY CAROLYN ENGLEFIELD

Most decorator showhouses strive for balance, running the gamut from traditional to avant-garde. But not the French Designer Showhouse, held on alternate years in New York City (The next is October 1995). In their accustomed role as style-setters, the French choose to show only the most innovative, experimental designers. Charles Patteson, American coordinator of the event, calls them "the best of France *today*."

Consider Denis Colomb, for example. In the latest showhouse he used his steel furniture designs in a sitting room and adjoining bedroom. The metal pieces do not seem cold or harsh, surrounded as they are by a colorful straw rug from Mali, bed covers from India, an African-style straw chair. The baroque bed is an old Colomb family piece from Provence; the tall



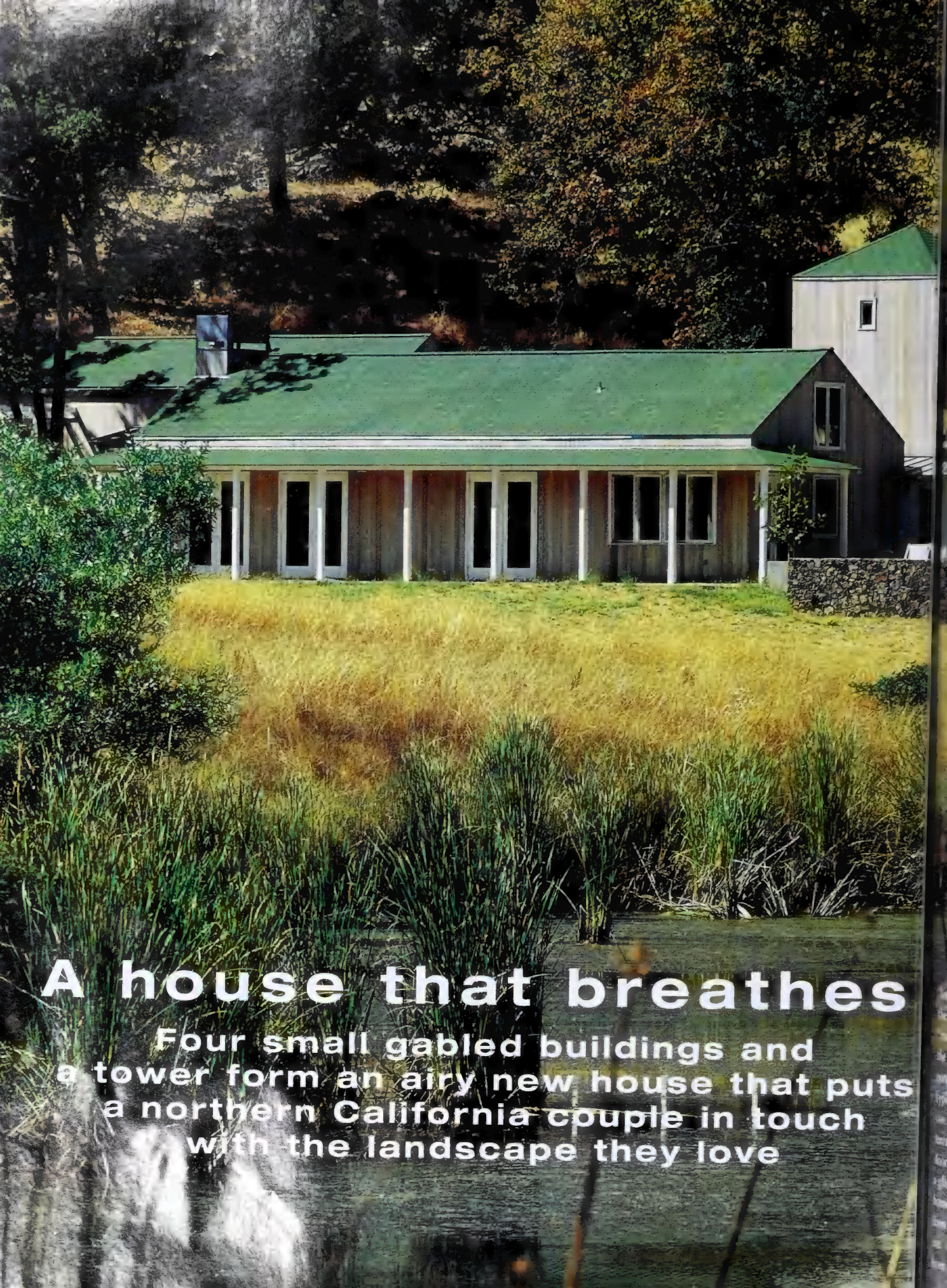


primitive-looking brushed-steel candlesticks were designed by Englishman Tom Dixon. "I wanted a melting pot—just like New York City," says Colomb.

A mahogany-paneled room in the same house (preceding pages) was perfect for blond furniture designed by Jorge Letelier and Sheryl Rock, New Yorkers who work often in France. "We wanted to prove that contemporary rooms can be comfortable," says Letelier. To give the room tranquillity, essential for comfort, the pair chose materials that are close in color and texture. "Some designers were scared of this room's size," says Letelier, "but we dealt with that by spreading out the furniture rather than piling it all near the fireplace."

Going on the theory that small rooms need large furniture, Denis Colomb used an overscale chair and daybed in a sitting room (LEFT and FAR LEFT), then attached wheels for flexibility. ABOVE: Wall of gold damask makes a surprising but lush backdrop for the stainless-steel lamps and bedside table.

For more details, see Reader Information



A house that breathes

Four small gabled buildings and a tower form an airy new house that puts a northern California couple in touch with the landscape they love











Architect Nick Noyes placed the owner's at-home office in a "command post" in the tower, the only second-story space. The porch of the main wing is a typical ranch design. RIGHT, FROM TOP: Looking across the back terrace to the kitchen door. Barn doors at the entry open to provide a glimpse of the back terrace. The house was sited a short distance from a lake where the shade trees are. An open passage goes from garage down to the entry.



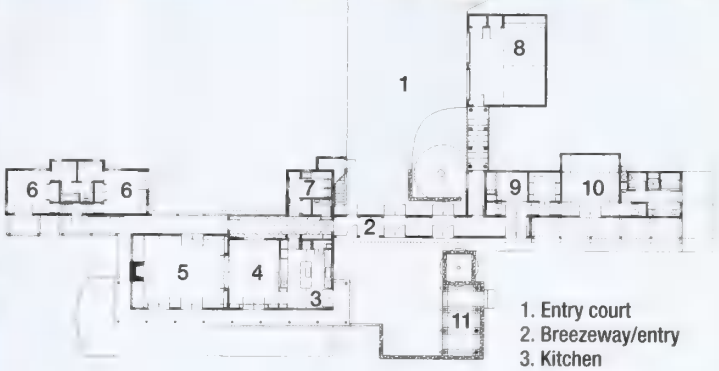
The architect and owner gathered stones on the property for the fireplace in the cathedral-ceiling living room. Upholstered seating is mixed with furnishings collected around the world. OPPOSITE, CLOCKWISE FROM TOP LEFT: Antique wood doors from Guatemala separate the living and dining rooms. The kitchen is one of several eating places in and outside the house. Looking from the dining room into the living room.

For more details, see Reader Information

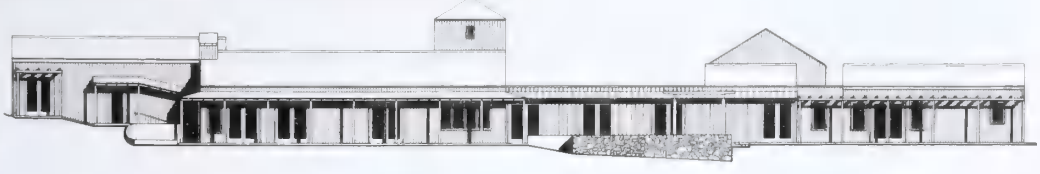








1. Entry court
2. Breezeway/entry
3. Kitchen
4. Dining room
5. Living room
6. Guest room
7. Laundry/ Office above
8. Garage
9. Study
10. Master bedroom
11. Trellis



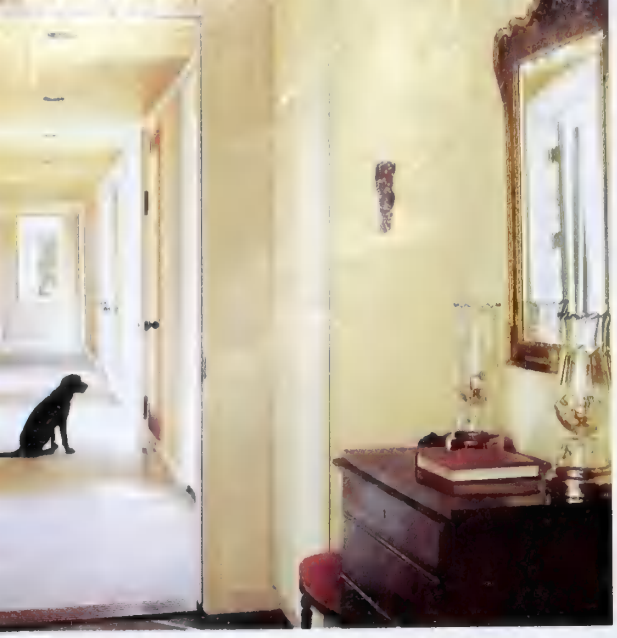
BY SUSAN ZEVON

PHOTOGRAPHY BY MARK DARLEY

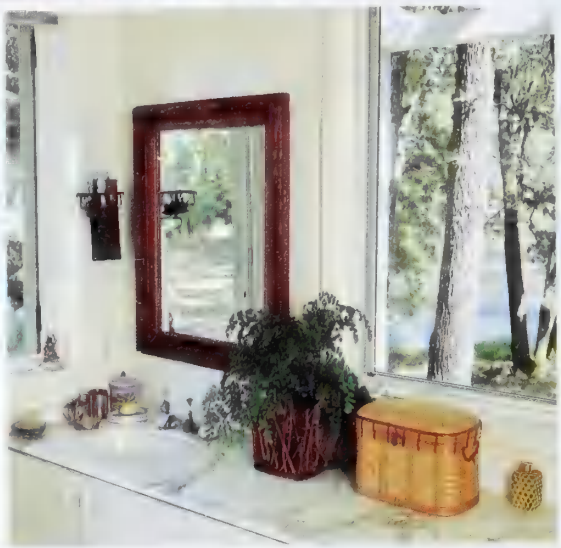
PRODUCED BY JODY THOMPSON-KENNEDY AND SUSAN ZEVON

Even in summer, when the green fields in northern California's wine country have been sunbaked to a tawny gold, this house remains an airy oasis. Located in a valley, the one-story complex is strung along a stand of oak trees facing a meadow and private lake. Visitors arrive at an entry court framed by the garage and tower. As soon as they step into the breezeway connecting the main house with the master suite and guest quarters, they can see that meadow and lake, the focal point of all the rooms.

The owners, a couple with grown children, had been living in San Francisco but were ready for a change. "We wanted to simplify our lives, to eliminate all the city stresses, be more in tune with nature," the wife says. Her husband, an engineer, adds, "The fax makes it possible for me to work from anywhere." Flying east on business, he saw an ad for the forty-acre property. One look, even during a day of pouring rain, convinced them they had to live on this land.









A trellis off the kitchen (OPPOSITE) **provides a shady spot for outdoor meals.** CLOCKWISE FROM TOP LEFT: **Giorgio stands guard in the breezeway. Window seat is lighted by the simple single-pane windows used throughout. Doors open the master bedroom to the lake view. The master bathroom.**

The couple hired Nick Noyes, a young architect then with the San Francisco–based firm Tanner Leddy Maytum Stacy. They had seen and liked a house he designed that was almost all doors and windows, and they appreciated his interest in the history of California architecture. "I admire the way people like Bernard Maybeck and William Wurster used simple vernacular forms and designed their houses to respond to particular sites," the architect says.

In that tradition he broke the 3,700-square-foot house down into four barnlike structures: the main house with kitchen, living, and dining rooms; the master suite; the guest quarters; and the garage. A small tower contains the laundry room with an office above. The [illegible] gives the owners and guests privacy, and when the couple is [illegible] can easily close off the guest wing.

The simple for[illegible]—whitewashed cedar siding for most of the [illegible] painted cedar board-and-batten on the breezeway, [illegible] composite shingle roofing—are reminiscent of neighboring farms and ranches.

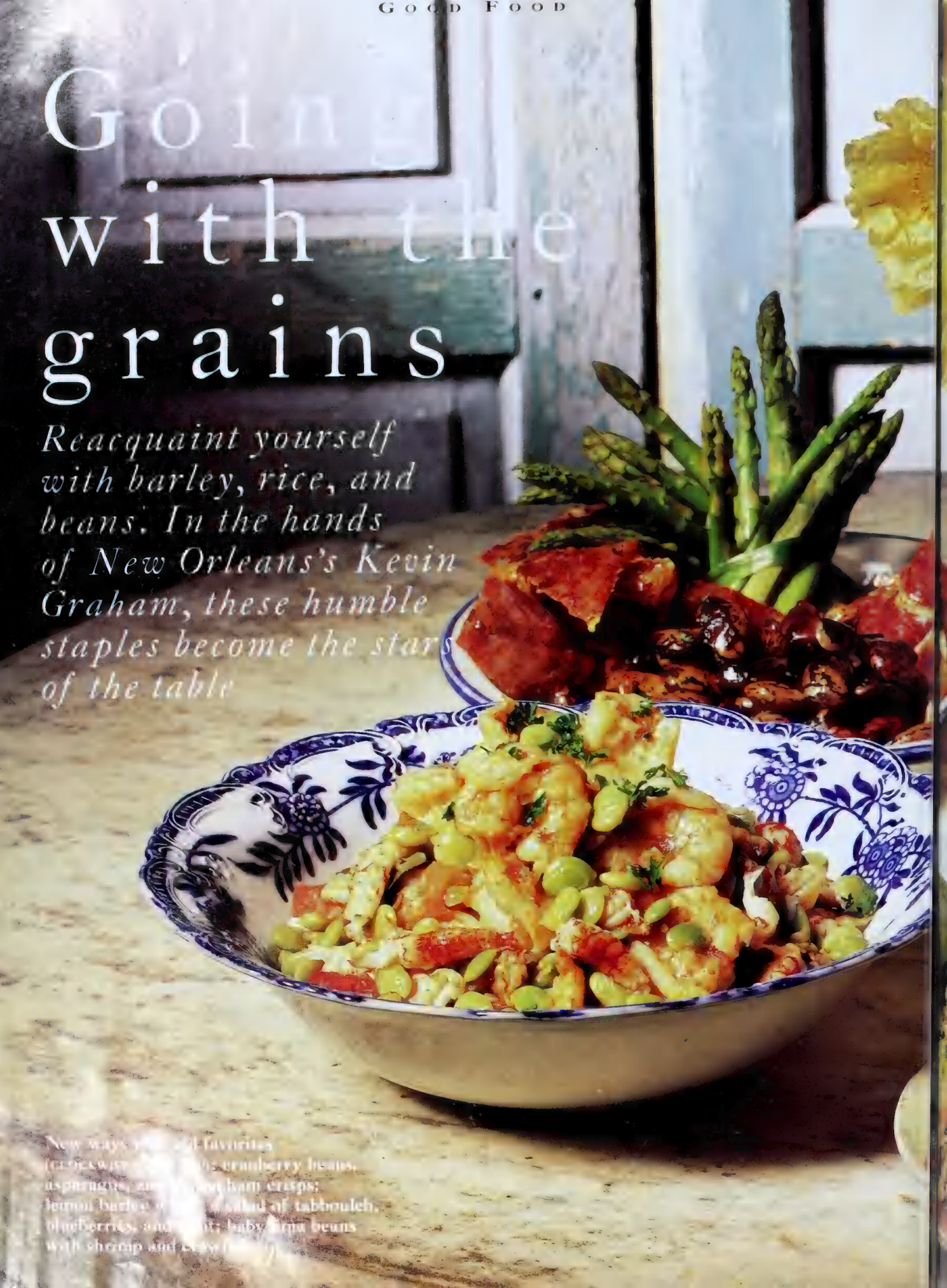
Years of living in Mediterranean countries had accustomed the owners to hot climates, so they asked Noyes for a house that would "breathe." He did [illegible] making it just one room deep, with windows or screened [illegible] on both sides. In summer the rooms are breezy, shaded by [illegible]. In winter, when the trees shed their leaves, the sun shines in and concrete floors become passive solar collectors. As the owners walk along the breezeway, they are in intimate touch with the meadow and lake. "It was very important to us that the house merge with the land," the wife says. Early in the game, the owners had spent a day with Noyes walking the property and finding the perfect house site; they consider this time exceedingly well spent. Their satisfaction will continue to grow: Only native plants were chosen for the landscaping; eventually the meadow will grow right up to the house.

Like all Californians, the family spends a great deal of time outside. Giorgio, a black Lab-like dog, discovered the house and its owners just months after they moved in and he adopted them. They returned the favor and now Giorgio spends his days dashing in and out to observe meals on the terrace and keeps the vigil when his housemates take a swim.



Going with the grains

Reacquaint yourself with barley, rice, and beans. In the hands of New Orleans's Kevin Graham, these humble staples become the stars of the table



New ways with old favorites (clockwise from top): cranberry beans, asparagus, and country ham crisps; farmer barley with fried salad of tabbouleh, blueberries, and mint; baby lima beans with shrimp and crawfish





BY JANE ELLIS

PHOTOGRAPHY BY ELLEN SILVERMAN AND MICHAEL TERRANOVA

"It's comfort food, it's high-energy food, and it's cheap food." Kevin Graham is talking about *Grains, Rice, and Beans*—the title and the subject of his new cookbook, to be published in May by Artisan. Graham, British born and New Orleans based, mixes these high-nutrition, low-fat staples with foods of sharp flavor and contrasting texture to produce sophisticated dishes that retain the charm of peasant food. And they are easy to prepare. Tabbouleh, one of the first portable foods, dates from the time when nomads combined cracked wheat and water for sustenance in the desert. Here it's mixed with blueberries and mint for a quick nutty salad. Quinoa, a high-protein fruitlike grain from South America, can substitute for rice as an accompaniment to meat, fish, or fowl or in salads and stuffings. Originating with the Incas and almost destroyed by the conquistadores, quinoa is again being grown in quantity in South America and, for the first time, in Colorado. Graham flavors it with garlic, mint, and star anise as a spicy bed for chicken breasts.



Graham, who was until last year executive chef of the five-star Windsor Court hotel in New Orleans and now has his own Crescent City restaurant, Graham's, excels at using familiar ingredients innovatively. "Cooks become locked into thinking food must be used in certain ways," he says. Not this one. Cranberry beans, with their creamy texture and nutty flavor, are traditionally found in the classic Venetian pasta and bean soup *pasta e fagioli*. Graham matches them with tender asparagus spears and crunchy Parma ham crisps to accompany grilled fish or poultry. Flageolets, immature kidney beans, are paired with discs of roasted zucchini but go well with any roasted vegetable and can also be tossed with pasta. Arborio rice and polenta are used for desserts; barley grains for the refreshing lemon drink he loved as a child. "It's easy to make and much better than the bottled drinks in the supermarket," says Graham, who delights in giving these old staples a new lease on life.

Compl[illegible]rates, from appetizer to dessert (TOP): wild rice with blood oranges and sliced leeks (LEFT) and grilled chicken [illegible]braised fennel on a bed of quinoa; (ABOVE) roasted banana coated in chopped pine nuts and accompanied by a tangy lim[illegible]uce. OPPOSITE, CLOCKWISE FROM TOP: Saffron pilaf with shredded lamb; flageolets in a circle of roasted zucchini; dessert risotto with grilled mangoes and pineapple; a spiced lentil dip with apple crisps and curried yogurt.

Recipes follow. For more details, see Reader Information









CRANBERRY BEANS AND ASPARAGUS WITH HERB VINAIGRETTE AND PARMA HAM CRISPS

For vinaigrette:

- ½ cup balsamic vinegar
- ¼ cup extra-virgin olive oil
- ¼ red Bermuda onion, peeled and finely diced
- 1 clove garlic, peeled and minced
- 1 small carrot, peeled and finely diced
- 1 teaspoon minced fresh basil leaves
- 1 teaspoon minced fresh tarragon leaves
- 1 teaspoon sugar
- 1 tablespoon minced fresh parsley
- Salt and freshly ground black pepper

For Parma ham crisps:

- ½ pound Parma ham, sliced 1/16-inch thick

For asparagus:

- 1 pound fresh large asparagus, stalks trimmed

For cranberry beans:

- 1 tablespoon olive oil
- 1 large yellow onion, peeled and finely diced
- 1 medium bay leaf
- Pinch of salt
- ½ teaspoon red pepper flakes
- 1 cup dried cranberry beans, soaked in cold water for at least 3 hours and drained
- 4 cups chicken stock

Prepare vinaigrette: In a small mixing bowl, combine all ingredients. Season with salt and pepper to taste. Set aside.

Prepare Parma ham crisps: Place ham slices flat on a baking sheet and cook in a preheated 450°F oven until crisp, about 5 minutes. Remove from oven and drain immediately on paper towels. While ham is still warm, remove from towels and set aside.

Prepare asparagus: In a heavy pot, bring one quart of salted water to a boil. Drop in the asparagus and allow the water to return to a boil. Blanch asparagus for 3 minutes. Remove pot from heat, drain and shock the asparagus in ice water. Drain and set aside.

Prepare cranberry beans: In a heavy skillet over high heat, heat the oil and sauté the onion until soft, about 3 minutes. Add the bay leaf, salt, red pepper flakes, beans, and stock and bring to a rolling boil. Reduce heat to a simmer and cook for about 45 minutes or until beans are tender. Remove pan from heat. While beans are still warm, toss them with vinaigrette. Toss asparagus with remaining vinaigrette. Place beans and asparagus on serving platter with Parma ham crisps. Serve 4 to 6.

LEMON BARLEY WATER

- 3 tablespoons pearl barley
- 4 tablespoons freshly squeezed lemon or lime juice
- 3 tablespoons honey or sugar

In a heavy pot, bring 4½ cups of water and the barley to a boil. Continue to boil mixture over high heat until it is reduced by half. Remove pot from heat and strain the liquid into a clean glass container. Mix in the lemon or lime juice and honey or sugar to taste, stirring well. Refrigerate until ready to serve. Serves 2.

BABY LIMA BEANS WITH SHRIMP AND CRAWFISH

- 2 tablespoons canola oil
- 1 large yellow onion, peeled and finely diced
- 2 large cloves garlic, peeled and minced
- Pinch of red pepper flakes
- 1¼ pounds fresh large shrimp, peeled and deveined
- 1 pound fresh crawfish tails, peeled
- 1½ cups fresh baby lima beans or 1½ cups dried baby lima beans, soaked in cold water for at least 3 hours and drained
- 4 cups chicken stock
- 1 medium bay leaf
- Salt and freshly ground black pepper to taste

In a small heavy stockpot, heat the oil and sauté the onion, garlic, and red pepper flakes for 2 minutes. Add the shrimp and crawfish to the pot and sauté for 30 seconds, or until just warmed through and shrimp have turned pink. Remove seafood and vegetables from pan, set aside in a bowl, and cover.

Using the same stockpot, bring to a boil the lima beans, chicken stock, and bay leaf. Reduce heat, cover, and simmer for about 45 minutes or until beans are tender. Uncover and skim the surface of the stock from time to time to remove any scum that may form.

Add the reserved seafood and vegetables to the pot, return to a boil, reduce heat and simmer for 4 minutes to heat through. Season with salt and pepper to taste. Serve immediately. Serves 6.

TABBOULEH WITH BLUEBERRIES AND MINT

- 1 cup #2 (medium-grind) bulgur wheat
- 2 cups fresh blueberries, washed and picked over
- ½ cup finely shredded fresh mint leaves
- 4 scallions, whites and greens, minced
- 1 tablespoon finely chopped parsley
- ¼ teaspoon ground cumin
- ½ pound fresh tomatoes, peeled, seeded, and diced
- ½ cucumber, peeled, seeded, and diced
- 5 tablespoons fresh lemon juice
- ¼ cup olive oil
- ¼ teaspoon salt
- ¼ teaspoon freshly ground black pepper

In a large mixing bowl, place the bulgur wheat and add 2 cups boiling water. Stir well and allow to stand for 5 minutes. Turn the soaked wheat out onto a dry cloth and squeeze out any excess moisture. Return wheat to bowl and add all ingredients, tossing gently so as to not damage the blueberries.

Allow mixture to stand and marinate for 2 hours. Serve at room temperature. Serves 4.

SPICED LENTILS WITH APPLE CRISPS AND CURRIED YOGURT

For yogurt:

- 1 tablespoon curry powder
- 2 cups plain yogurt
- 1 banana, peeled and finely diced

For apple crisps:

- 2 Granny Smith apples, peeled, cored, and thinly sliced across the diameter
- 1 tablespoon confectioner's sugar
- Juice of 2 lemons

For spiced lentils:

- 1 tablespoon canola oil
- 1 large yellow onion, peeled and finely diced
- 1 teaspoon *garam masala*, available at Indian markets or specialty food stores
- 2 Granny Smith apples, peeled, cored, and finely diced
- 1 bay leaf
- 1 cup dried green lentils
- 2 cups chicken stock
- Salt and freshly ground black pepper to taste

Prepare yogurt: Place a nonstick pan over medium heat for 1 minute. Add the curry powder and toast for one minute or until you can smell the intensity of the spice. Remove from the heat and allow to cool. When cool, combine with the yogurt and banana. Refrigerate until needed.

Prepare apple crisps: Heat the oven to the lowest temperature if it is an electric oven, or use just the pilot if it is a gas oven. Lay the apple slices on a parchment-lined baking sheet. Dissolve the sugar in the lemon juice and brush mixture over the apple slices. Place apple slices in the oven and allow to dry for about 3 to 4 hours, or overnight. Some discoloration will occur. Remove from oven and gently lift the apples off the baking sheet and store in an airtight container until ready to use.

Prepare the lentils: In a large saucepan,

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heat the oil over medium heat. Add the onion and sauté until translucent. Add the *garam masala*, apples, and bay leaf. Cook for 2 minutes. Add the lentils and stock and bring to a boil. Reduce heat and simmer for 25 minutes or until lentils are tender. Test lentils after 15 minutes. Be careful not to overcook. Remove from heat and season with salt and pepper to taste.

Serve the lentils in a warm bowl, the yogurt in a separate bowl, and the apple crisps on a plate. Serves 4.

GRILLED CHICKEN WITH QUINOA AND FENNEL

For chicken:

1 tablespoon crushed black peppercorns
Pinch of red pepper flakes
Pinch of salt
Pinch of rosemary
Pinch of thyme
4 cloves garlic, peeled and crushed
½ cup olive oil
1 cup dry white wine
Pinch of lavender seeds, optional
2 whole large chicken breasts, split, or 1 whole chicken split down the back and quartered

For quinoa:

1 cup quinoa
2 cups chicken stock
Pinch of salt
1 medium bay leaf
4 white peppercorns
2 star anise seed pods
1 large clove garlic, peeled and minced
1 tablespoon olive oil
1 tablespoon chopped fresh mint leaves

For fennel:

4 small fennel bulbs
2 tablespoons olive oil
2 cups chicken stock
4 sprigs fresh thyme
Salt and freshly ground black pepper to taste

Prepare chicken: Place all ingredients except chicken in a pan and heat to just below boiling. Remove from heat. Place chicken into a bowl and pour the hot liquid over the chicken. Allow chicken to marinate in the refrigerator overnight, or for at least 2 hours. Preheat the grill or broiler and cook the chicken for about 45 minutes, turning and basting occasionally with the marinade. When done, remove chicken from grill and set aside.

Prepare quinoa: Place quinoa in a fine sieve and rinse under cold running water for 5 minutes, stirring occasionally. The longer you rinse the grain the milder in flavor it will become. Drain.

Place stock, spices, and garlic in a heavy saucepan and bring to a boil over medium-high heat. Add the quinoa and return to a boil. Reduce heat and simmer for 15 minutes. Remove from heat. Let quinoa stand for 5 minutes, then stir in the oil and mint with a fork, fluffing up the grains as you toss lightly.

Prepare fennel: Clean the fennel bulbs, removing any discolored outer leaves. Split each bulb into 4 pieces lengthwise with a sharp knife. Remove as much of the root as possible without loosing any leaves.

In a large skillet, heat the oil over medium heat and place the fennel flat-side down into the oil. Sauté for about 2 minutes. Add the chicken stock, thyme sprigs, salt and pepper and cover. Bring to a boil and reduce heat. Simmer for about 20 minutes. Remove from the heat and serve in the cooking liquid.

To serve, place chicken on top of warm quinoa and serve with fennel. Serves 4.

ROASTED BANANAS WITH LIME SAUCE

For lime sauce:

⅔ cup sugar
Grated zest and juice of 6 limes
1 vanilla bean, split lengthwise

For bananas:

8 ounces unsalted pine nuts, pistachios, walnuts, or pecans
2 cups cold whole milk
6 whole bananas, just underripe

Prepare lime sauce: Place all ingredients in a small saucepan with 6 tablespoons of water and bring to a boil. Remove from heat and allow to cool. Remove and discard vanilla bean. Mixture will thicken as it cools. Set aside.

Prepare bananas: Soak the nuts in milk for 1 hour. This rehydrates the nuts and enhances their flavor. Drain and dry the nuts on a clean towel. Chop nuts roughly and place on a cookie sheet. Peel bananas carefully to avoid breaking them. Gently press each banana into the nuts, turning to coat completely. Place bananas on an ungreased baking sheet and bake in a preheated 350°F oven for 10 to 12 minutes. Remove from oven and allow to cool. Carefully split each banana in fourths lengthwise and fan out on individual serving plates. Ladle the lime sauce on the side. Serves 6.

WILD RICE WITH BLOOD ORANGES AND LEEKS

1 cup long-grain wild rice
4½ cups chicken stock
1 medium bay leaf
1 tablespoon orange zest
1 clove
¼ teaspoon salt
¼ teaspoon freshly ground black pepper
2 leeks, washed and trimmed
4 blood (or navel) oranges, peeled
1 tablespoon canola oil
1 teaspoon sugar

Place rice in a fine sieve and pick over to remove any foreign objects. Rinse well under cold running water. Drain.

In a large heavy saucepan, bring stock to a boil. Add rice, bay leaf, orange zest, clove, salt, and pepper. Cook uncovered at a low simmer for 45 minutes to 1 hour. Remove from heat and drain any extra cooking liquid. Cover and let stand for 10 minutes.

Cut leeks into rounds, about 1/16-inch thick. Segment the oranges over a bowl, reserving any juice which may drip into the bowl.

In a large pan over medium-high heat, heat the oil. Sauté the leeks for 2 minutes. Reduce heat to low, add the oranges, and sauté for an additional 1 minute. Add any reserved orange juice and sugar and stir well. Allow mixture to cool slightly so that the oranges are warmed but do not cook. Fold into the wild rice and serve immediately. Serves 4.

FLAGEOLET BEANS WITH ROASTED ZUCCHINI

1 cup dried green flageolet beans, soaked in cold water for at least 3 hours and drained
1 large yellow onion, peeled and chopped
2 large cloves garlic, peeled and minced
2 medium bay leaves
Pinch of dried thyme
1 teaspoon salt
1 teaspoon freshly ground black pepper
3 tablespoons olive oil
4 cups chicken stock
6 shallots, peeled and minced
1 large tomato, peeled, seeded, and finely diced
½ cup dry white wine
4 medium zucchini, washed and trimmed
¼ cup grated Parmesan cheese, preferably Reggiano

Into a large saucepan, place the beans, onion, 1 garlic clove, 1 bay leaf, thyme, ½ teaspoon each salt and pepper, 1 tablespoon oil, and chicken stock. Bring to a boil, reduce heat, cover, and simmer for 45 minutes to 1 hour, or until beans are tender. Uncover and skim the surface of the stock from time to time to remove any scum that may form. Drain beans, discarding the stock and bay leaf, and allow to cool.

In a separate saucepan, heat 1 tablespoon olive oil and sauté the remaining garlic clove and shallots until soft, about 2 minutes. Add the remaining bay leaf and tomato and sauté on high for 2 minutes. Add the wine and >

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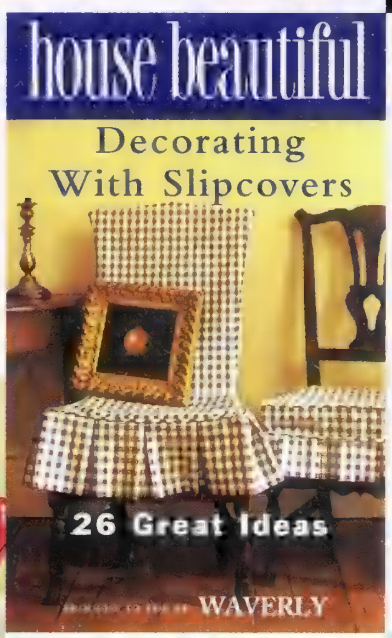
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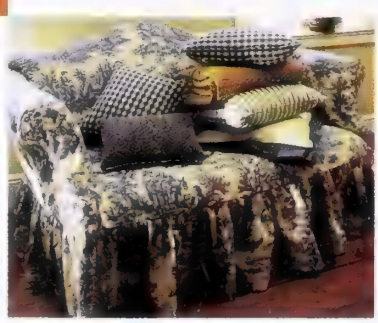
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reduce mixture by half over high heat. Remove pan from the heat and slowly fold in cooked beans. Set pan aside and keep warm.

Split each zucchini lengthwise in half. Brush with remaining oil, season with remaining salt and pepper, and lay on a baking sheet skin-side down. Bake in a preheated 450°F oven for 10 minutes. Remove from oven and allow to cool.

Cut the halved zucchini crosswise into ¼-inch slices. On four serving plates layer the zucchini slices in a circle, 4 inches in diameter. Spoon a helping of the beans onto the middle of each zucchini circle and top each serving with a sprinkling of Parmesan cheese. Serves 4.

SAFFRON PILAF WITH LAMB

For saffron pilaf:

- **3 tablespoons olive oil**
- **12 saffron threads**
- **1 large yellow onion, peeled and finely chopped**
- **1 clove garlic, peeled and minced**
- **1 bay leaf**
- **2 cardamom seeds, hulled and crushed**
- **1 clove**
- **1½ cups Basmati rice**
- **2 cups hot chicken stock**
- **1 cup dry white wine**
- **Salt and freshly ground black pepper to taste**

For lamb:

- **1 pound lamb leg or shoulder meat, sinew and fat removed and discarded, meat finely shredded by a butcher**
- **1 tablespoon minced garlic**
- **1 tablespoon minced fresh basil leaves**
- **1 tablespoon olive oil**
- **Salt and freshly ground black pepper to taste**

Prepare saffron pilaf: In a large heavy saucepan, heat the oil over medium heat. Add the saffron and sauté quickly for 1 minute, stirring constantly. As the saffron cooks it will color the oil a light yellow. Add the onion, garlic, bay leaf, cardamom, and clove to the pan and sauté for 2 minutes. Add rice to the pan and sauté for 2 additional minutes, stirring constantly. Add the stock and wine and bring to a boil. Cover and place in a preheated 375°F oven for 15 to 20 minutes, or until liquid is absorbed. Remove from oven and keep warm. Makes 4½ cups.

Prepare lamb: Combine the lamb, garlic, basil, oil, salt and pepper in a bowl. Mix well and divide into four equal parts. Heat a large heavy nonstick 10-inch frying pan to just below smoking. Add one portion of lamb and press down into the pan as it cooks so that the meat forms a cake across the diameter of the pan. Sear for 1 minute until brown. Carefully turn with a spatula and sear on the other side. Remove and drain on paper towels. Repeat with the 3 other portions. Place cooked lamb patties on 4 plates and serve with saffron pilaf. Serves 4.

SWEET RISOTTO WITH GRILLED PINEAPPLE AND MANGO

- **2 mangoes**
- **½ cup Arborio rice**
- **2 cups whole milk**
- **¼ cup sugar**
- **2 tablespoons unsalted butter (optional)**
- **1 vanilla bean, split lengthwise**
- **1 egg yolk (optional)**
- **1 pineapple, peeled, cored and cut into ½-inch slices**

To slice the mangoes, hold one in your hand with the thick base of the fruit on a cutting board. With a sharp knife, slice vertically down both sides of the fruit and remove the two elliptical discs of fruit on either side of the large seed inside the fruit. Holding a disc of fruit flat on a cutting board, make a series of criss-cross incisions into the meat so that a diamond pattern is cut, being careful not to cut all the way through the mango skin. Repeat with each mango disc and set aside.

Place the rice in a fine sieve and rinse under cold running water for 2 minutes. Drain.

In a heavy saucepan combine the milk, sugar, butter, and vanilla bean. Bring to a low boil, add the rice, and stir. Simmer gently, stirring with a wooden spoon continuously for about 15 minutes or until the rice is cooked. Remove from heat and wait 5 minutes before adding the egg yolk, if desired, to thicken and give risotto a creamier texture. Remove pan from heat, discard vanilla bean, and cover to keep warm.

Preheat grill until coals are white hot, or preheat broiler. Place pineapple slices on the grill until grill marks are definite, about 3 to 5 minutes per side. Remove slices and keep warm. Place mango slices on grill, flesh-side down, for 1 to 2 minutes.

To serve, place grilled fruit on a serving platter and risotto in a bowl. Serve immediately. Serves 4. ■

A BURNISHED SURVIVOR

Continued from page 106

built for rental, often for more than one family). Like so many of the houses in this unified, villagelike neighborhood, theirs is brick and Greek Revival, noble and simple. It had already been restored by the foundation. Kat, a painter, and Drayton, a lawyer, have five children between them, so they liked the fact that the house had two staircases and loads of bedrooms. They liked its history, too, and its windows streaming with greenish-gold garden light.

Kat Hastie hired Amelia Handegan, a Charleston decorator and antiques dealer, to create comfortable elegant rooms with "not too much in it but not too little"—an opulent minimalism.

Handegan, who co-owns a shop called A. Zola on Charleston's renowned King Street, is quite obsessed with the subtleties and oddnesses of color. "As a child my art teacher would say, 'Do you see the purple in the tree bark?' and I was able to say, 'Yes, I do.' Ever since then I've tried to look for the hidden color."

Handegan likes burnished, incandescent colors such as the creamy gold she chose for the living room walls and the silvery French blue she chose for the master bedroom ceiling—a color lifted from the dressing table's mirror. "I like to look in the least obvious place to pull color from."

As the scheme was germinating, Kat happened to be doing a lot of decorative painting in a vaguely Italianesque style. Handegan decided to incorporate many of Kat's paintings, painted screens, painted furniture, and faux finishes into the decor. Handegan also worked in family furnishings that Drayton inherited from a beloved grandmother. The designer even fashioned pistachio-green Roman shades for the living room windows out of the grandmother's old curtains; then she painted the ceiling of the room the same muted color. In this way, the decor grew radially from a few central thoughts and shimmering reincarnations.

"It's southern in the fact that it's a combination of family pieces and newer, acquired pieces," Handegan says. "But even the newer pieces have a character that blends with the old." ■

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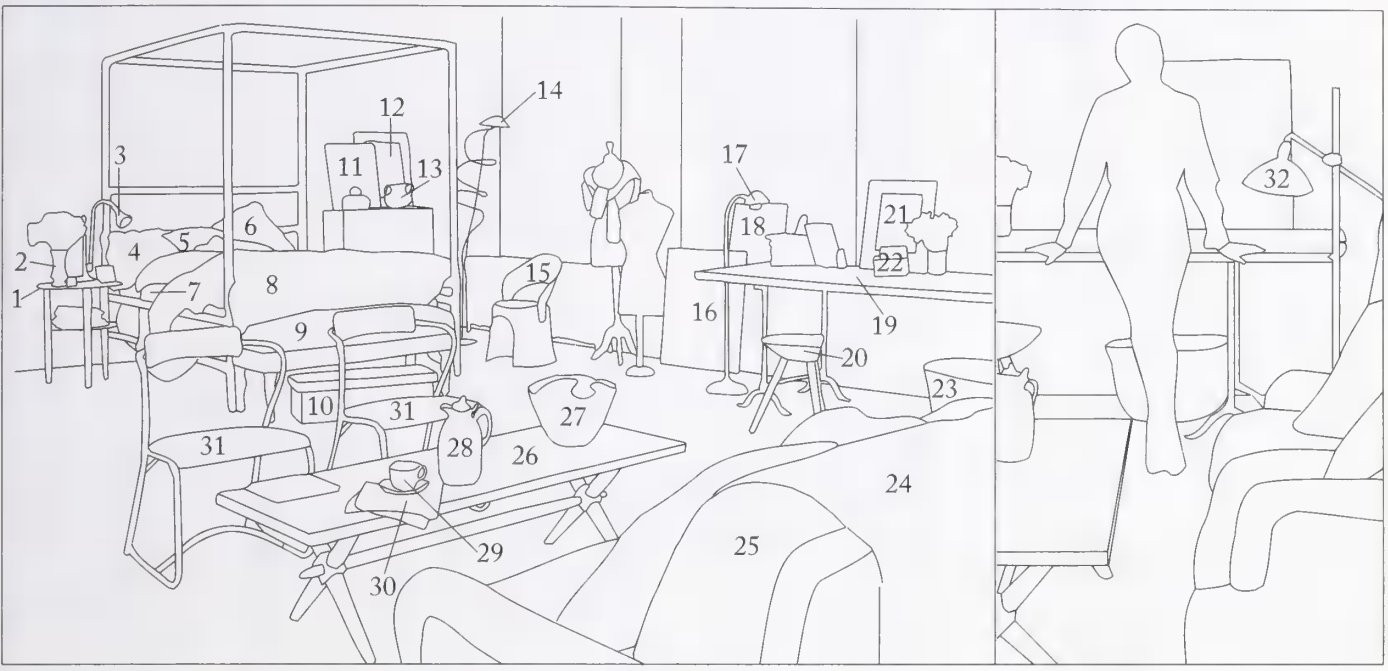
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LAUREN LOOKS DOWNTOWN

Pages 108 and 109

1. Glass and wood side table, Full House—$450
2. White vase, Henro—$55
3. Chrome desk lamp, Historical Materialism—$475
4. Standard sham, RALPH by The Ralph Lauren Home Collection—$65
5. European sham, RALPH by The Ralph Lauren Home Collection—$75
6. Standard pillows, RALPH by The Ralph Lauren Home Collection—$45
7. Satin sheets, RALPH by The Ralph Lauren Home Collection (full flat or fitted)—$45
8. Duvet cover, RALPH by The Ralph Lauren Home Collection (full)—$260
9. Handwoven wicker bench with fabric—The Ralph Lauren Home Collection—$1,167
10. Black trunk, Treillage—$1,200
11. Photogravure, Winter Works on Paper, Inc.—$300
12. Chinese newspaper frame, Bilhuber Inc.—$600
13. Bronze urn, Bilhuber Inc.—$2,500
14. Swirl floor lamp, Intérieurs—$390
15. Orange plastic chair, Bilhuber Inc.—$500
16. Red painting, Bilhuber Inc.—$2,500
17. Gooseneck chrome floor lamp, 280 Modern—$250
18. Framed photograph, Winter Works On Paper, Inc.—$300
19. Wood desk, Tucker Robbins—$7,000
20. Wooden stool, Bilhuber Inc.—$1,250
21. Framed photograph, Winter Works On Paper, Inc.—$500
22. White wire basket, Rubenstein & Fox—$25
23. Wire basket, Rubenstein & Fox—$250
24. Red blanket (queen), The Ralph Lauren Home Collection—$143
25. Winslow love seat, The Ralph Lauren Home Collection—$3,105
26. Coffee table, Rubenstein & Fox—$750
27. White vase, Modern Age—$696
28. Coffee pot, Ad Hoc Softwares—$130
29. Teacup, The Ralph Lauren Home Collection (five-piece place setting)—$75
30. Linen napkin, Ad Hoc Softwares (ea.)—$12
31. Chrome and wood chairs, 280 Modern (pr.)—$500

Pages 110 and 111

32. Iron and brass floor lamp, Historical Materialism—$750

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ALL ITEMS NOT MENTIONED ARE FROM HOMEOWNERS' COLLECTIONS AND ARE UNAVAILABLE.

28 STYLE BEAT Apple green side chair, #1714-44/check fabric #197-73, 37" h., 25" w., 25½" d., $1,027—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28603; 800-349-HKRY. **Ainsworth armchair,** #R368, seat and back in ticking stripe #503-30, outside back in plaid #545-40, 43½" h., 26¼" w., 25" d., $2,031—The Ralph Lauren Home Collection (R), 1185 Ave. of the Americas, New York 10036; 212-642-8700. **Opera side chair,** #3020-01, from the Gear Collection by Lane. White lacquer finish, #129, fabric #6178-019, 37" h., 20" w., 22" d., $624—Lane Upholstery (M), PO Box 849, Conover, NC 28613; 800-750-LANE. **Red upholstered gilded settee,** #S1945A, from Henredon's Anniversary Collection. 40" h., 46" w., 24" d., $2,030—Henredon Furniture (M), PO Box 70, Morganton, NC 28655; 800-444-3682. **Yellow caned side chair,** #1280-532, 35" h., 24" w., 20" d., cushion in plaid fabric, $1,225—Tradition France (M), PO Box 2308, Morganton, NC 28680; 704-437-1480. **Blue-and-white plaid club chair,** #729, 34" h., 31" w., 33" d., Fabric #7625-53 cotton denim plaid, $1,240—Pearson Co. (M), PO Box 2838, High Point, NC 27282; 910-882-8135. **Diamond Head sofa,** #C2-2512, from Century Furniture's South Seas Collection, 36" h., 79" w., 41" d., $3, 975—Century Furniture (M), PO Box 608, Hickory, NC 28603; 800-852-5552. **Empire-style night stand,** #375-31, from the America Collection by Lane. Natural washed antique pine, 27¾" h., 27" w., 17" d., $910. For dealers: 800-750-LANE.

Pages 30 to 31: **Biedermeier-style dresser and jewelry deck,** from the Palladium Collection by Lane. Six-drawer dresser, #375-05, curly maple finish, 38¼" h., 47¾" w., 19" d.; jewelry deck, #378-44, simulated marble top, 7½" h., 42¾" w., 12" d., $2,535—The Lane Co. (M), PO Box 151, E. Franklin Ave., Altavista, VA 24517; 804-369-5641. **English Gentleman's club chair,** #750, 37½" h., 31½" w., 37" d., fabric #1387-25, $1,430—Pearson Co. (M), PO Box 2838, High Point, NC 27282; 910-882-8135. **Club chair with side-arm nailhead trim,** #B1011, 35½" h., 37" w., 34½" d., chenille fabric #250-023G, $1,422—Bernhardt Furniture Co. (M), PO Box 740, Lenoir, NC 28645; 800-345-9875. **Ohio painted cupboard,** #8898, 93¼" h., 79¾" w., 21½" d., $17,225—Baker Furniture (M), 1661 Monroe Ave., Grand Rapids, MI 49505; 616-361-7321. **French side chair,** #FC42BOS. Cotton checkmate cushion, 42" h., 22" w., 18½" d., $449—Taylor Woodcraft, Inc. (M), PO Box 245, S. River Rd., Malta, OH 43758; 614-962-3741. **Lombok end table,** 21" h., 26" w., 18" d., $350—John Rogers Collection (R), 171 Mariner Dr., Southampton, NY 11968; 516-283-7209. **Pyramid étagère,** #13-900, 72" h., 14" sq., $398—Milling Road, a division of Baker Furniture, 319 Hamilton St., High Point, NC 27260; 910-885-1800. **Sofa,** #7354, in Caroline handwoven silk fabric, 38" h., 97" w., 40" d., $3,413—Lee Industries (M), PO Box 26, Newton, NC 28658; 704-464-8318. **American Digest leather love seat,** #4755-61, 38" h., 61½" w., 41" d., dark cherry satin, leather #980 cameo, dark cherry finish, $4,287—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28603; 800-349-HKRY. **Farmcraft table,** from Thomasville's American Revival Collection, $1,025—Thomasville Furniture (M), PO Box 339, Thomasville, NC 27361; 800-225-0265. **Press cupboard,** #475-694, by Bob Timberlake for the Keep America Beautiful Collection, 68" h., 44" w., 20" d., $1,365—Lexington Furniture (M), PO Box 1008, Lexington, NC 27293; 800-544-4694. **West Indies side table,** #155521. From the West Indies Collection by Milling Road, 25" dia., 27" h., $782—Milling Road, a division of Baker Furniture (M), 319 Hamilton St., High Point, NC 27260; 910-885-1800. **Scorpio ottoman,** #9405-A, from the Galactica Collection by Larry Laslo for Directional, 18" h., 45" sq., $2,219—Directional (M), PO Box 2005, High Point, NC 27261; 910-841-3209. **Club chair with natural welting,** #1539-C, 35" h., 38" w., 36" d., $999—Sherrill Furniture (M), PO Box 189, Hickory, NC 28603; 704-322-2640. **Plantation desk,** #PDSK, Color BL01, 72" h., 32" w., 18" d., $660—David Lee Designs (M), 107 Clay St., N. East, PA 16428; 814-725-4289. **Keepsake pantry** from Alexander Julian Home Colours by Universal Furniture. 76" h., 34" w., 19" d., $1,500—Universal Furniture, (M), 2622 Uwharrie Rd., High Point, NC 27263; 800-776-7986. **French country chest,** #41-2301, maple, 2-tone green finish, 34" h., 38" w., 19" d., $1, 842—Pennsylvania House (M), 137 N. 10 St., Lewisburg, PA 17837; 800-577-8009. *Page 33:* **Louis XVI fauteuil,** #4891, 41" h., 27¼" w., 28" d., #5093. In Quadrille fabric #0024-22-T, color Marchese sand. $5,210—Karges Furniture Co. (M), 1501 W. Maryland St., Evansville, IN 47719; 800-252-7437. **White dresser with blue glass drawer pulls,** $750—Hunter/Cook Collection (M), 1157 Foster St. N.W., Atlanta, GA 30318; 404-609-9090. **Sunflower mirror,** # 52-20. 40" h., 23½" w. beveled mirror, $900, plain mirror, $710—Carvers' Guild (M), PO Box 198, W. Groton, MA 01472; 800-445-3464. **China cabinet,** French cherry with blue painted finish. 84" h., 45" w., 21" d., $9,950—Geka, U.S.A. (M), PO Box 51823, Durham, NC 27717; 919-403-0784. **Fainting couch,** #F899-2, right or left arm, 34½" h., 70" w., 37" d., in natural woven fabric #3600, color 3, $3,070—Swaim (M), 1801 S. College Dr., High Point, NC 27260; 910-885-6131. **Fleur-de-lis armoire,** #4265-830, 75" h., 38" w., 21" d., $4,373—Tradition France (M), PO Box 2308, Morganton, NC 28680. **Chinoiserie china cabinet,** #8829, 34 5/16" h., 42¾" w., 18½" d., $10,534—Baker Furniture (M), 1661 Monroe Ave., Grand Rapids, MI 49505; 616-361-7321. **Faux bamboo metal side chair,** $630; cushion sold separately, $120. For stores—Briger Design, 212-517-4489. **Asymmetrical bench,** #C9475H, in fabric #33-3561-72R, 37" h., 39" w., 18½" d., $1,960—Henredon Furniture (M), PO Box 70, Morganton, NC 28655; 800-443-6468.

Page 38: **Rainwater chest,** #6021-48, Moderne finish #69, 42" h., 48" w., 20" d., $6,935; **Steamer chair,** #129, finish #9 pearwood, #NC3710-04, nailheads, #FN610, 30" h., 31" d., $5,157—Nancy Corzine (T), 305 E. 63 St., New York 10021; 758-4240. "Rêves D'Alcôves: La chambre au cours des siècles," Jan. 11-April 30—Musée Des Arts Décoratifs, Palais du Louvre, 107, rue de Rivoli, 75001, Paris, France (1)-44-55-57-50. **Sunny Island bed cover and pillows,** 100% cotton. Bedcover, #1069, queen size, 88" x 107", $255, (Twin and king also available). Pillows, #1070, 16" sq., $25/ea.—Garnet Hill (M), 800-622-6216. **Candlestick shades:** White with candy-stripe ribbon trim, #175, raffia grass #336. French script, #351. 4", 8", 6", $16/ea. 6", 10", 14", $38/ea. For stores—The Simmons Collection (M), PO Box 177, Lookout Mtn., TN 37350; 706-820-1555. **Bel Bianco dishes:** wooden covered dish, #2203-1; lidded terrine, #2179-1, glazed finish with mahogany knob, $45; round [illegible] covered server, #2140-2, with wooden knob, detailed handles, $45. Bel Vasaio, Ltd. (MO) 800-[illegible]7061. **Dawson floor lamp** by Garouste & Bonetti, 94" h., 55" dia., $8,000. By appointment [illegible]09 W. 44 St., #2, New York 10036; 212-262-9250. "Kitsch to Corbusier: Wallpaper [illegible]s," April 1-Aug. 27—Cooper-Hewitt National Design Museum, 2 E. 91 St., New York; 212-860-6909. **Auction at Christie's to benefit Cooper-Hewitt.** Wednesday, April [illegible] nal information: 212-860-6163.

60 EARTHWISE Eraser [illegible]00—Michael Culpepper, 2216 W. Addison, Chicago, IL 60618; 312-975-0161. Lights [illegible]ghts by Roland Simmons, 200 series, table lamps, 48" tall, $96; 300 series, 64" tall, $198 [illegible]eries, [illegible]all, $229—Interfold (M), PO Box 3396, Santa Rosa, CA 95402; 707-538-0300. Johnson Design Studio—107 N. 67 St., Seattle, WA 98103; 206-789-0949.

100 URBAN BALM *Pages 100 to 103: Designer:* **Benjamin Noriega-Ortiz,** 560 W. 43 St., Ste. 44D, New York 10036; 212-465-1198. *General Contractor:* Scorcia and Diana Associates, 2016 Linden Blvd., Elmont, NY 11003; 718-527-4606. *Custom Hardware:* Edward R. Butler Co., 75 Spring St., New York 10012; 212-925-3565. *Custom floor:* maple weave, Lothar Cords, PO Box 111, Hartsdale, NY 10530; 914-228-3600. *Dining room:* **Biedermeier table and chair**—Legendary Collections (R,T), Corner Ocean Rd., Montauk Hwy., Bridgehampton, NY 11932; 516-537-2211. **Upholstery and drapery**—K. Flam Associates (M), 801-805 134 St., Bronx, NY 10454; 718-665-3140. **Chair fabric,** Winter, #182—J. Robert Scott (T), 979 Third Ave., New York 10022; 212-755-4910. **Biedermeier chair slipcover fabric,** Lamé Batiste, #7453/01, white gold—Jack Lenor Larsen (T), 232 E. 59 St., New York 10022; 212-674-3993. **Banquette fabric,** Xanadu, #2930-101 Fieldstone—Design Tex (T), 305 E. 63 St., New York 10021; 212-980-2110. **Damask pillow fabric,** #161040.00 Villa Adriana Damask, beige—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **Black lacquer table**—Phoenix Woodwork (M), 84 Horseblock Rd., Yaphank, NY 11980; 516-924-9510. **Decorative boxes**—Takashimaya (R), 693 Fifth Ave., New York 10019; 212-350-0100. **Roman shade fabric,** #306-GWF-1, Sand linen scallop—Lee Jofa-Groundworks (T), 979 Third Ave., New York 10022; 212-688-0444. **Lotus bowl**—Lars Bolander (R), 5 Toilsome La., East Hampton, NY 11937; 516-329-3400. *Living room:* **Sofa, club chairs, daybed,** custom—Benjamin Noriega-Ortiz, see above; fabricated by—K. Flam Associates, see above. **Daybed fabric,** Damas Gringe, GR/OR w. 51, #33172/2-1C—Clarence House (T), 979 Third Ave., New York 10022; 212-752-2890. **Babylon throw**—Jeffrey Aronoff (T), 16 W. 23 St., New York 10010; 212-645-3155. **Ottoman,** P-002—George Smith (R), 73 Spring St., New York 10012; 212-226-4747. **Sofa and chairs fabric,** Ondine #4115/997—Manuel Canovas (T), 979 Third Ave., New York 10022; 212-486-9230. **Ottoman and screen fabric,** Xanadu 2930-101 Fieldstone—Design Tex (T), 305 E. 63 St., New York 10021; 212-980-2110. **Antique mirror**—Betty Jane Bart (R), 1255 Madison Ave., New York 10028; 212-410-2702. **Custom hardware on sliding door**—Edward R. Butler Co., see above. **Walls and ceiling,** Eggshell, #879—Benjamin Moore (M); for stores: 800-826-2623. *Study:* **Black table**—See (R), 920 Broadway, New York 10010; 212-228-3600. **Sleep riser sofa,** #121—Avery Boardman (T), 979 Third Ave., New York 10022; 212-688-7123. **Sofa fabric,** Isabel Scott Prestige Velvet #IS 1368-06, color: stone—Decorators Walk (T), 979 Third Ave., New York 10022; 212-319-7100. **Desk lamp**—Ann-Morris Antiques (R), 239 E. 60 St., New York 10022; 212-755-3308. **Desk chair fabric,** Winter #182—J. Robert Scott (T), see above. **Custom cabinetry**—Scorcia and Diana Associates, see above. **Wall lamp,** Berenice lamp—Lee Studio Lighting (R), 1069 Third Ave., New York 10021; 212-371-1122. **Window seat fabric,** Drap, color: 4135/75 Celadon—Manuel Canovas, see above. **Window seat pillow fabric,** Boboli, #4915-04 Eucalyptus—Donghia, see above. **Window treatment fabric,** #306-GWF-1 sand Scallop linen—Lee Jofa Groundworks, see above. **Carpet,** Polo club, custom color—Rosecore Carpet, see above. **Throw,** Myung Jin—Kirk-Brummel, see above. *Bedroom:* **Shaving mirror**—restored by E.C.R. Antique conservation and restoration, 515 W. 59 St., 5 Fl., New York 10001; 212-643-0388. **Closet drapery fabric,** Prima Seta Nuit, color neige #8—Kirk-Brummel (T), 979 Third Ave., New York 10022; 212-477-8590. **Bedcover fabric,** Eygalieres Blanc, #33119/1-0—Clarence House, see above. **Headboard fabric,** Severa Plisse, #66941.01, color: white—Brunschwig & Fils, see above. **Chest of drawers,** custom design—Benjamin Noriega-Ortiz, see above. **Custom fabrication**—Phoenix Millwork, see above. **Table lamp,** Leucos Sarasar 2T, beige—Lee's Studio, see above. **Fabric on Donghia chaise,** Prima Seta Nuit, color: neige—Kirk-Brummel, see above. **Chenille throw,** Gotham #500T, Beaver—Jeffrey Aronoff (R), 40 St. James St., Keene, NH 03431; 212-645-3155. **Bed base, draped table,** Calf leather, Roman 3-1 Sandstone—Cortina Leather (T), 15 W. 20 Ave., New York 10011; 212-463-0619. **Painting**—Aero Ltd. (R), 132 Spring St., New York 10012; 212-966-1500.

104 A BURNISHED SURVIVOR *Pages 104 to 107: Designer:* **Amelia T. Handegan,** Amelia T. Handegan Interiors, Charleston, SC; 803-722-9373. *Living room:* **Hanging screen and painted chest** painted by Kat Hastie—owner's collection. **Sofa fabric**—Bergamo (T), 979 Third Ave., New York 10022; 212-888-3333. *Dining room:* **Dining chair fabric**—Lee Jofa (T), 979 Third Ave., New York 10022; 212-688-0444. **Curtain fabric**—Clarence House (T), 979 Third Ave., New York 10022; 212-752-2890. **Screen and paintings** by Kat Hastie. *Bedroom:* **Screen behind bed**—152 A.D. (R), 152 King St., Charleston, SC 29401; 803-577-7042.

108 LAUREN LOOKS DOWNTOWN *Pages 108 to 109:* **White tube bed**—RALPH by The Ralph Lauren Home Collection (M), 1185 Ave. of the Americas, New York 10036; 212-642-8700. *Bedding:* **Satin sheets,** full, flat and fitted, $45; **duvet cover,** full, $260; **standard pillows,** $45/pr.; **standard sham,** $65; **European sham,** $75—RALPH by The Ralph Lauren Home Collection (R), see above. **Wicker bench with fabric** #RL-204-80, bench #R402N, $1,167—The Ralph Lauren Home Collection (R), see above. **Black trunk,** $1,200—Treillage (R), 418 E. 75 St., New York 10021; 212-535-2288. **Chinese newspaper frame,** $700; **Bronze urn,** antique Japanese, $2,500—Bilhuber Inc. (R), 330 E. 59 St., New York 10022; 212-308-4888. **Garbo photo,** $300—Winter Works on Paper (R), 26 W. 20 St., New York 10011; 718-388-3142. **Swirl floor lamp** by Lieux, $390—Intérieurs (R), 114 Wooster St., New York 10012; 212-343-0800. **Vintage orange plastic chair,** $500—Bilhuber, Inc. (R), see above. **Vintage fabric mannequins,** $1,300—Rubenstein & Fox (R), 65 Prince St., New York 10012; 212-966-8954. **Angora sweater**—Ralph Lauren (R), see above. **Beads,** $120/ea.—Tucker Robbins (R), 330 E. 59 St., New York 10022; 212-644-3770. **Red painting** by James Coignard, $2,500—Bilhuber, Inc. (R), see above. **Gooseneck floor lamp,** $350—280 Modern (R), 280 Lafayette St., New York 10012; 212-941-5825. **Clown photo** by George Platt-Lynes, $300—Winter Works on Paper (R), see above. **Nara wood desk,** N. Philippine trestle table, 19-c. $7,000—Tucker Robbins (R), see above. **Photo of a woman** by Ezra Stoller, $500—Winter Works on Paper (R), see above. **White wire basket,** $25; **Wire basket,** $250; **Coffee table,** Robbsjohn-Gibbings, $750—Rubenstein & Fox (R), see above. **Wooden stool,** $1,250—Bilhuber, Inc. (R), see above. **Chrome and wood chairs,** $500 pr.—280 Modern (R), see above. **Coffee pot,** by Alfi, $130; **Dish towel,** $12/ea.—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012; 212-925-2652. **Vase** by Fontana Ame, $696—Modern Age (T), 121 Greene St., New York, 10012; 212-966-0669. **Teacup,** Homestead pattern, five-piece place setting, $75—The Ralph Lauren Home Collection (R), see above. **Winslow love seat,** #310-02, $3,105; **Red blanket,** Clearwater blanket as throw, queen, $143—The Ralph Lauren Home Collection (R), see above. **Cello sculpture,** $950—Bilhuber, Inc. (R), see above. **Painting** by Fernando Pomalaza, $7,000—Jain Marunouchi Gallery (R), 560 Broadway, #405, New York 10010; 212-274-8087. **Glass and wood side table,** $450—Full House (R), 133 Wooster St., New York 10011; 212-529-2298. **Desk lamp,** $475—Historical Materialism (R), 125 Crosby St., New York; 212-431-3424. **White vase,** $55—Henro (R), 525 Broome St., New York 10013; 212-343-0221.

Pages 110 to 111: **Stereo,** Bang & Olufsen 2500 system, $2,599—Harvey Electronics (R), 888 Broadway & 19 St., New York 10003; 212-228-5354. **Small wood container**—Treillage (R), see above. **Blue photo,** cyanotype by Andrea Belag, $1,100—Winter Works on Paper, Inc. (R), see above and Richard Anderson Fine Arts, 476 Broome St., New York 10013; 212-431-8547. **Iron and brass floor lamp,** $750—Historical Materialism (R), see above.

112 LUSH TO BEGIN WITH *Garden designer:* **Jon Carloftis,** Design 6 Landscape, PO Box 57, Erwinna, PA 18920; 610-294-8057. Delaware River Trading serves as an extension of Design 6 Landscape. Delaware River Trading (R), 47 Bridge St., Frenchtown, NJ 08825; 908-966-3447.

118 VIEW FROM NOB HILL *Designer:* **Jeffry Weisman,** First Design, 545 Sansome St., >

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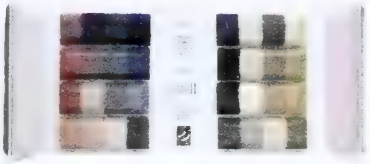
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Suite 875, San Francisco, CA 94111; 415-398-5434. *Foyer:* **Side chair,** Mallet at Bourdon House Ltd. (R,T), #2 Davies St., Berkeley Square, London W1Y1LJ; 44-71-629-2444. Side chair fabric, Delfino—Fortuny (T), 979 Third Ave., New York 10022; 212-753-7153. **Pendant fixture,** Charles Pfister—Boyd Lighting (T), 56 12 St., San Francisco CA 94103; 415-431-4300. *Living room:* **Sofa and love seat,** Charles Pfister for Baker Furniture (T), 1661 Monroe, Grand Rapids, MI 49505; 616-361-7321. **Cocktail table**—Zographos Designs Limited (R,T), 300 E. 33 St., New York 10016; 212-545-0227. **Occasional tables**—Cedric Hartman Inc (T), 1414 Marcy St., Omaha, NE 68108; 402-344-4474. **Fauteuils**—Foster-Gwin (R,T), 38 Hotaling Pl., San Francisco, CA 94111; 415-397-4986. **Pendant fixture,** Charles Pfister—Boyd Lighting (T), see above. **Campaign desk and mirror**—Foster-Gwin, see above. Drawing over desk, Oliver Jackson, 1976. **Drawings to right of mantel,** Mark di Suvero, 1973. **Dining table**—Cedric Hartman Inc. (T), see above. **Dining chairs,** Thonet, late 1920s. **Paper construction over sofa,** Tom Bianchi, 1981. **Drawings to right of sofa,** Sir John Soane, 1804. *Bedroom:* **Wall upholstery,** Starry Night—Gretchen Bellinger (T), 31 Ontario St., Cohoes, NY 12047; 518-235-2828. **Headboard,** Shan—Jack Lenor Larsen (T), 232 E. 59 St., New York 10022; 212-674-3993. **Linens**—Scheuer Linen (R,T), 340 Sutter St., San Francisco, CA 94108; 800-762-3950. **Chest**—Foster-Gwin, see above. **Painting over chest,** Mark Stock—Modernism Gallery (R,T), 685 Market St., Suite 290, San Francisco, CA 94105; 415-541-0461. **Drawing over bed,** Tom Smith, 1983. **Television stand,** Charles Pfister for Baker Furniture. **Pendant fixture,** Charles Pfister—Boyd Lighting, see above. *Bathroom:* **Glass shower tile**—Ann Sacks Tile & Stone (R,T), 2 Henry Adams St., Suite 125, San Francisco, CA 94103; 415-252-5889. **Bathtub,** Steeping tub—The Kohler Co. (M), 444 Highland Dr., Kohler, WI 53044; 414-457-4441. *Dressing room:* **Barcelona stools,** Mies van der Rohe—Knoll Group (R,T), 105 Wooster St., New York 10012; 800-445-5045. **Fabric:** Ebro—Knoll Group, see above.

122 THE JOY OF RED *Page 122 to 127:* Beverly Field Interiors, 2500 Highland Park Village, Suite 100, Dallas, TX 75205-2785; 214-522-6162.

128 VELVET **Fabric screen,** #T 1027, $1,099 (not including fabric)—Phillips Collection (R), 38 Harbor Park Dr., Port Washington, NY 11050; 800-799-7445. **Jacquard velvet stripe on screen,** Luxembourg velvet stripe #43063—Schumacher & Co. (T), 939 Third Ave., New York 10022; 212-415-3900. **Radius accent chair,** Radius Collection, $449—Ethan Allen (R), 800-228-9229. **Charcoal giraffe fabric,** #43004, 100% cotton—Schumacher & Co. (T), see above. **Coatrack,** #1965—Carole Gratale, Inc. (T), 979 Third Ave., New York 10022; 212-838-8670. **Velvet on coatrack,** Jill Dever #ED-2101-PK—Metropolitan Design Group (T), 80 W. 40 St., New York 10018; 212-944-6110. **Bench,** Del Lago bench, $1,970—Kreiss Collection (R), 141 E. 56 St., New York 10022; 212-593-2005. **Velvet on bench,** Regent velvet stripe #43018—Schumacher & Co. (T), see above. **Footstool,** #9300-10C, $499—E.J. Victor (M), 110 Wamsutta Mill Rd., Morganton, NC 28655; 704-437-1991. **Velvet on stool,** Ossian velvet #1904 191—Zimmer + Rohde (T), 41 E. 11 St., New York 10003; 212-475-5060. **Bolster,** Drapeau Flor Fiesole #1032107/1-0—Clarence House (T), 979 Third Ave., New York 10022; 212-752-2890. **Top pillow,** Carré Royale verde #33025/3-3C; Carré Royale rosso #33025/2-BC—Clarence House (T), see above. **Bottom pillow,** #8716 Sandalwood from the Glenn St. Studio, 100% cotton FoxFibre—Malden Mills (T), 100 Glenn St., Lawrence, MA 01843; 508-794-4655; Bernini velvet, #934404 vanilla—Lee Jofa (T), 979 Third Ave., New York 10022; 212-688-0444.

Page 129: **Chair,** Dilorenzo side chair #4211—Donghia Furniture (T), 1-800-DONGHIA. **Velvet on chair,** #CPP10016F by Paloma Picasso—Motif Designs (T), 20 Jones St., New Rochelle, NY 10802; 914-633-1170. **Scallop frame,** 36 x 48, $1,450—Greg Lipton Furniture (M), 1 Mill Ridge Rd., Cumberland, ME 04021; 207-829-5010. **Velvet on frame,** #4328-45, 100% cotton, Lafayette Veronese—Manuel Canovas (T), 979 Third Ave., New York 10022; 212-752-9588. **Tole lemon tree,** $4,800—Treillage (R), 418 E. 75 St., New York 10021; 212-535-2288. **Iron hanger,** Morgik & Co., $650—Victoria Hagan Interiors (M), 22 E. 72 St. New York 10021; 212-472-1290. **Jacket,** Bartholomew, $1,615—Ralph Lauren (R), 867 Madison Ave., New York 10021; 212-606-2100.

130 FRENCH CLASS *Pages 130 to 131:* The American Hospital of Paris French Designer Showhouse 1995, New York; for information: 212-838-0157. *Designer:* **Letelier-Rock Design,** 310 E. 70 St., New York 10021; 212-988-2398. *Drawing room:* **Swivel chairs** by Jorge Letelier; **cocktail table** by Jorge Letelier; **pedestal bowl** by Tom Dixon; **bench** by Jorge Letelier; **sconces** by Jorge Letelier; **floor lamps** with silk shades by Jorge Letelier; **bronze sculpture** by Michele O. Doner; **chaise longue** by Jorge Letelier—Letelier-Rock Design, see above. **Mohair on swivel chairs, fireplace bench and chaise longue,** birch—J. Robert Scott & Associates (T), 979 Third Ave., New York 10022; 212-755-4910. **Slipcover on mantel; window fabric**—Donghia (T), 979 Third Ave., New York 10022; 212-935-3713. **Pillow fabric,** silk faille, #14900/22; Damask Alicante, #31808, color: 22—Clarence House (T), 979 Third Ave., New York 10022; 212-752-2890. **Art Deco vase,** c. 1925; **urn**—Reymer-Jourdan Antiques (R), 43 E. 10 St., New York 10003; 212-674-4470. **Carpet,** Gp. 33, Legend, color: fawn, custom-cut for Letelier-Rock—Patterson, Flynn & Martin (T), 979 Third Ave., New York 10022; 212-688-7700.

Page 132 to 133: Designer: **Denis Colomb,** Denis Colomb Creations, Architecte I.F.I., 55 rue Montorgueil, 75002, Paris; 011-331-42-21-36-99; Denis Colomb, 1 Ave. Pasteur, 13100, Aix-en-Provence; 011-33-42-21-42. **Sofa,** maple wood; **Push Me aluminum and stainless steel chair**—Denis Colomb Creations, see above. **Sofa fabric**—Liwan, 8 rue St. Sulpice, 75006 Paris; 011-331-43-26-07-40. **Candlesticks** by Tom Dixon—Gladys Mougin Gallery (R), 30 rue de Lille, 75007 Paris; 011-331-40-20-08-33. **Chair,** by Antonio Citterio—B & B Italia (R,T), 150 E. 58 St., New York 10155; 800-872-1697. **Lamp on coffee table**—Red Square Design (R), 1133 Broadway, New York 10010; 212-620-0363. **Striped curtain fabric,** Volcan; **black wall fabric,** Baroco; **gold wall fabric,** color: giallo, Baroco—Boussac of France (T), 979 Third Ave., New York 10022; 212-421-0534. **Stand with red heart,** by Denis Colomb; **coffee table,** Dash by Denis Colomb; **bookcase,** Point by Denis Colomb; **stainless-steel bedside table** by Denis Colomb—Denis Colomb Creations, see above. **Drawings on stand**—Stubbs Books & Prints (R), 153 E. 70 St., New York 10021; 212-772-3120. **Lamps** with heart from Ingo Maurer, from Artemide—Modern Age (R), 102 Wooster St., New York 10012; 212-966-0669. *Bedroom:* **Silver lamps**—Inedit, 5 rue de Charonne, 75011 Paris; 011-331-47-00-76-76. **Painting** by Denise Nassar—Denise Nassar, 295 Greenwich St., Apt. 7E, New York 10007; 212-732-7530. **Rug**—Rosecore Carpet (T), 979 Third Ave., New York 10022; 212-421-7272. **Chinese-style vase**—Florian Papp Inc. (R), 962 Madison Ave., New York 10021; 212-288-6770.

134 A HOUSE THAT BREATHES *Pages 134 to 139: Architect:* **Nick Noyes,** 522 Second St., San Francisco, CA 94107; 415-512-9234 and **Tanner Leddy Maytum Stacy Architects,** 444 Spear St., San Francisco, CA 94105; 415-394-5400. *Contractor:* **R. Schreiber Construction,** 11000 Falstaff Rd., Sebastopol, CA 94572; 707-823-3002. **House size:** 3,700 sq. ft. **Lot size:** 40 acres. *Structure type:* 2 x 6 wood frame. *Exterior materials:* 1 x 6 clear cedar siding with a light whitewash. **Breezeway:** painted white clear cedar board and batten siding. **Roof:** composite shingle. **Exterior finish:** custom whitewash. *Interior materials:* ½" wall board,½" wood siding (painted). **Trellis:** top—redwood; vertical poles—trunks of Douglas fir pressure-treated with preservatives. Windows, Marvin Windows (M), Warroad, MN 56763; 800-346-5128. **Antique wood doors** from Guatemala—Casa Antigua (R), 2851 Spring St., Redwood City, CA 94063; 415-368-8702. **Floors,** polished concrete with redwood dividers. **Fireplace,** custom. *Dining room:* **Guatemalan table**—similar through: Casa Antigua, see above.

140 GOING WITH THE GRAINS *Pages 140 to 141:* **Windsor Court Hotel,** 300 Gravier St., New Orleans, LA 70130; 504-523-6000. **Graham's,** 200 Magazine St., New Orleans, LA 70130; 504-524-9678. **Marble pedestal table,** $6,000; **shutter screen,** $1,400—Treillage (R), 418 E. 75 St., New York 10021; 212-535-2288. **Ship's glass carafe,** F0760, $60—Simon Pearce (R), 500 Park Ave. at 59 St., New York 10022; 212-421-8801. **Bowl** with basket design, $250; **blue-rimmed pie plate,** $95—Pantry & Hearth (R), 121 E. 35 St., New York 10016; 212-532-0535. *Page 142:* **Pearlware platter** with feather edge, c. 1790, $495; **creamware plate,** 19th-c. $925/set of 10—Lucullus Culinary Antiques, Art & Objects (R), 610 Chartres St., New Orleans, LA 70103; 504-561-8030. *Page 143:* **Faience tankard,** with pewter mounts, c. 1760, $1,450; **Delft charger** with tulip design, c. 1780, $1,800; **bistro wineglasses,** c. 1840, $1,800/set of 12; **Belle Epoque park chairs,** $65/ea.; **Provençal oval platter,** c. 1840, $375—Lucullus (R), see above. **Japanese fluted dish,** #81, Yaki ware, 19th-c. $900; **Japanese bowl,** #119, 19-c. signed, $2,500; **Celadon dish,** #127, 18th-c. $950—Diane Genre Oriental Art & Antiques (R), 233 Royal St., New Orleans, LA 70130; 504-525-7270.

CRAFTSMAN'S HAND

Continued from page 71

how much she would like to be potting again. Examining a Korean bowl, she said: "Look at all those air bubbles. Look at the lopsided glaze. That would never do in the United States, but isn't it great."

Studying a small incense burner, she said she wanted to go home to Minnesota and make dozens of them to give away.

No doubt when the Mondales go back to Minnesota she will carry a newfound spontaneity with her. For now she has had to give up pottery. "It would be difficult because the *sensei* would have trouble understanding my life," she said, referring to a master potter. "In Japan the *sensei* comes first, but to me my husband comes first. I had to cancel a class the *sensei* would not understand."

Mrs. Mondale has been potting since the early 1950s. She continued during the four years her husband was vice-president, even though President Carter named her honorary chairperson of the Federal Council on the Arts and Humanities and she traveled tirelessly to focus attention on the arts.

When the Mondales returned to Minnesota from Washington in 1987, she worked with Warren MacKenzie, whose pottery she describes as in the same folk craft traditions as the Leach-Hamada school. She also helped to organize the Northern Clay Center in St. Paul, Minnesota, which has an education program, studio space for potters, exhibition space, and a sales gallery. Before moving to Tokyo she sat on a number of boards of arts institutions.

In preparation for their move to the much grander and more imposing ambassadorial residence, Mrs. Mondale selected works from the Museum of Contemporary Art in Los Angeles on a trip to the United States last June. Works of art for the restored residence include examples by Robert Rauschenberg, Jim Dine, and Chuck Close, among others.

But the piece about which she is most excited is a whimsical fish lamp designed by California architect Frank Gehry. "It will welcome visitors to our Tokyo house," Mrs. Mondale said. "The composition looks as if it's falling apart, like random pieces of wood thrown together. It will signal the fact that there is art in this place." ■

Marian Burros is a reporter for The New York Times.

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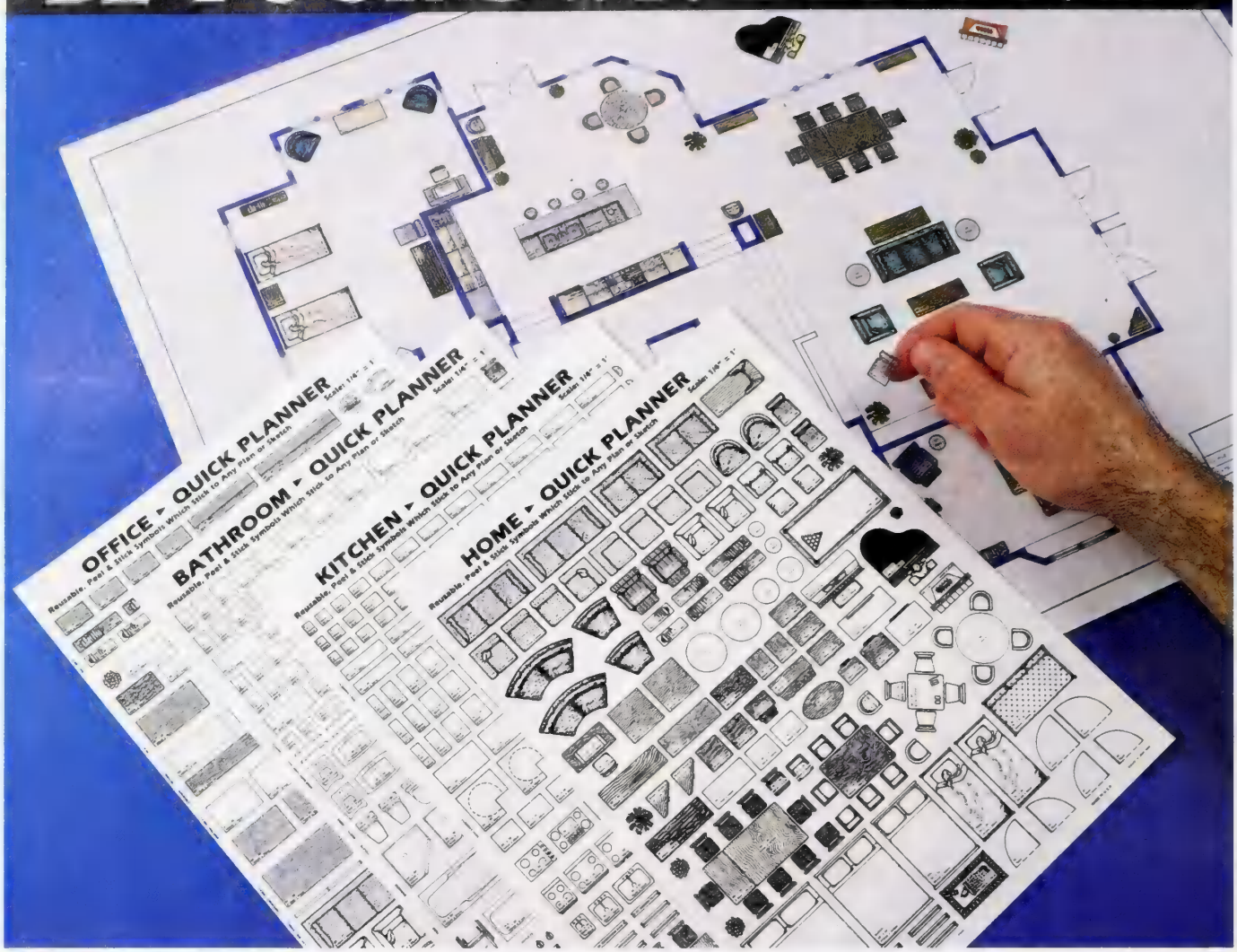
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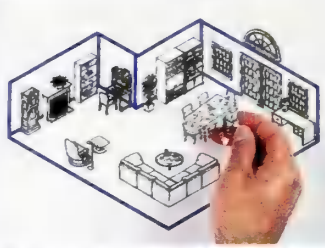
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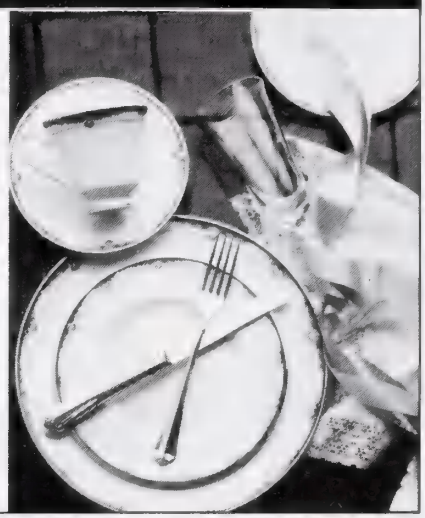
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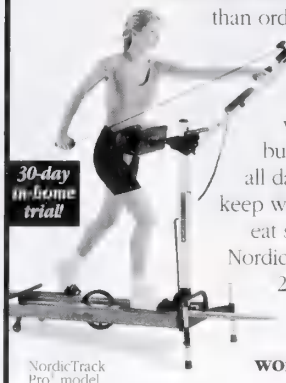
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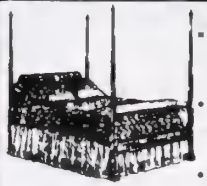
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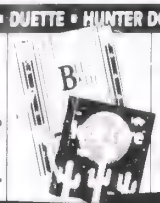
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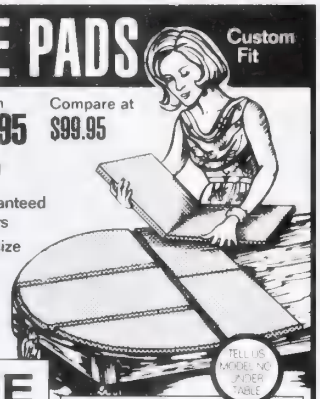
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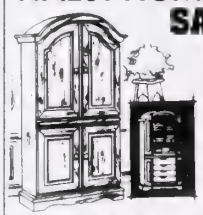
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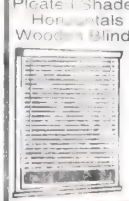
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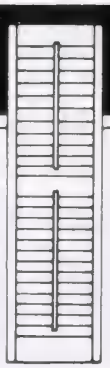
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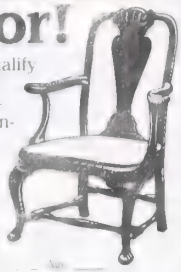
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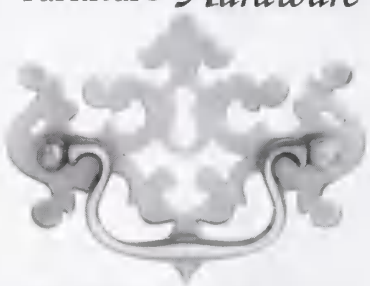
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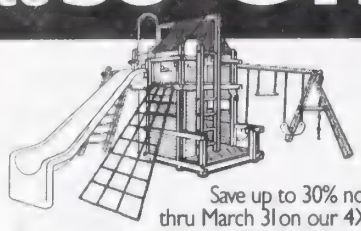
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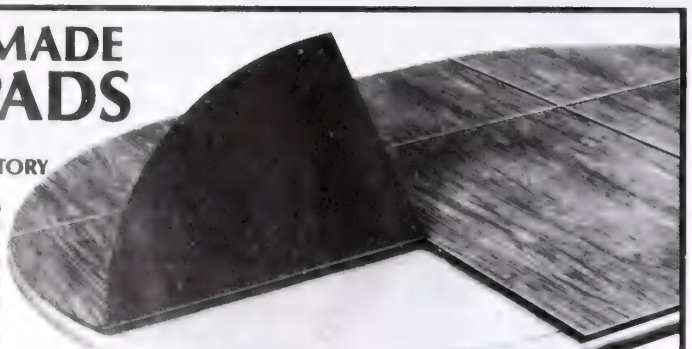


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New lease on summer

BY DEE HARDIE

I've never gone in for renting houses or having anyone rent ours. Our home base, Thornhill, has never been leased out, but when we owned a vacation cottage on Nantucket long ago, Tom once talked me into letting strangers move in for the month of August. I hated it; my territory had been invaded.

But after all, it was Tom who paid the taxes, Tom who told me I should think of our Nantucket place as a distant relative rather than a piece of my heart. I didn't really agree with him. That September, when we returned to close the house, I spent a full day putting our furniture back where it belonged.

We're now on the other side of the lease. Last summer we rented a house for the first time. It was in Vermont and our purpose was to be with our children and grandchildren. We had to rent because a few months earlier, after much agonizing, we had sold Lilybank, the Vermont summer house we had built five years before. Two houses were just too difficult and costly to maintain. The day Lilybank was no longer ours, we started searching for a place to rent for the coming August. With the help of friends we found a treasure.

This butter-yellow house, built in 1883, overlooks Lake Champlain in northern Vermont and has a wraparound porch with a family of rocking chairs. That was enough for me. When I entered the house with the owners for a viewing, I immediately felt at home. It was as if I were wandering through the 1920s. There were elaborate wicker chairs, an old-fashioned stereopticon slide viewer, and an upright piano perfect for grandchildren—just a little out of tune. Upstairs were four bedrooms with enough iron beds for all the family and a small porch where our grandchildren could lie in their sleeping bags listening to the lapping of the lake. When we left I saw young boys walking by with fishing poles. It was going to be a Tom Sawyer summer; I could hardly wait.

When we rented a place beside a lake last August, we discovered the lazy way to fall in love with a house, and we'll be renewing the romance again this year

This would be an August without a garden, but I needed some kind of floral companionship. For the first time in my life I bought fake flowers—bunches of blue hydrangeas and baskets of red geraniums from the Burlington Woolworth's—all self-reliant, nothing to water, nothing to weed. And at exactly four P.M., August first, we opened the door to start our adventure as tenants.

After unpacking, I began to explore. The house and I had to become friends. Although I had been given a brief tour months before, it was like going on a blind date; I didn't know what would happen after the first introduction. It was easy though, and I soon discovered the broom closet, the light switches, pots and pans, and a cupboard full of china.

Young boys did go fishing from the public pier next to our house. This was the same pier where a lake steamer docked in 1903 to bring President Theodore Roosevelt for a visit nearby. In a local history book I read: "To welcome the President every cottage was decorated with Japanese lanterns, blue, red, and green, which were strung along each porch." The thought that *our* porch was festooned for Teddy Roosevelt thrilled me.

It turned out to be one of the friendliest Augusts we've had in a long time. I played tennis with a group of interesting women I would otherwise never have known, and Tom had weekly "ploughman's lunches" with their husbands.

We have already signed up again for this coming August. In the middle of a busy April it's grand to look forward to a lazy season in a rented house you've fallen in love with but only have to take care of one month of the year, a house that once sparkled for Teddy Roosevelt! I might even add a string of colored lights to the wraparound porch. You never know who might pass by. President Clinton, why don't you come up and see us sometime? ■

May

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STORE LISTING SEE PAGE 50



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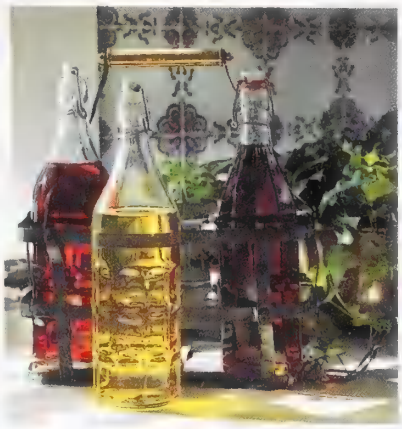
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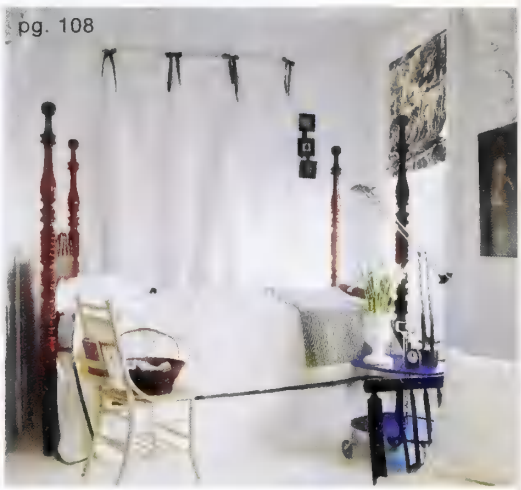
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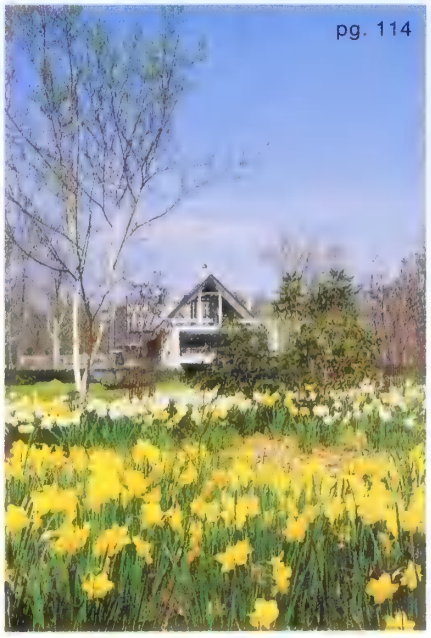
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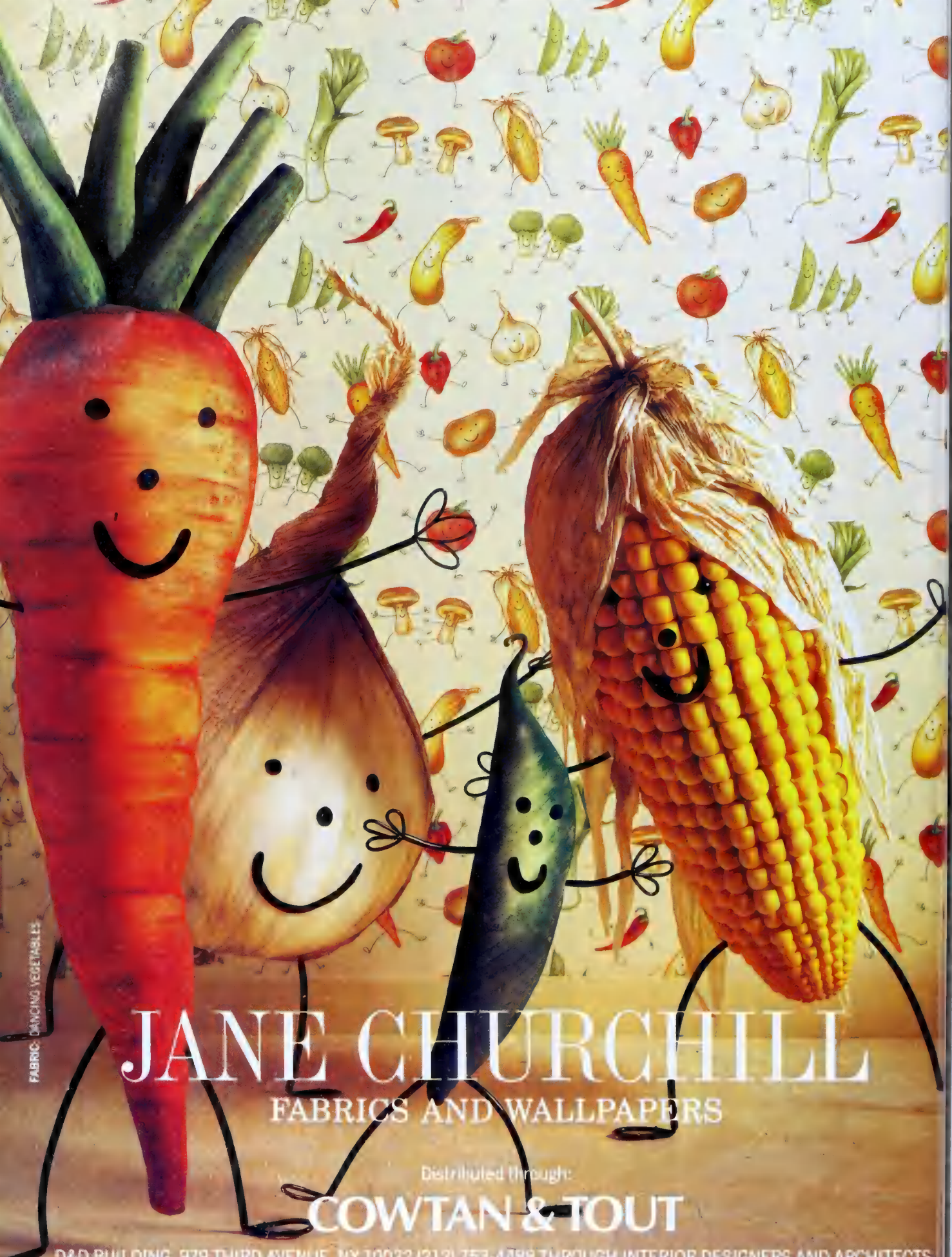
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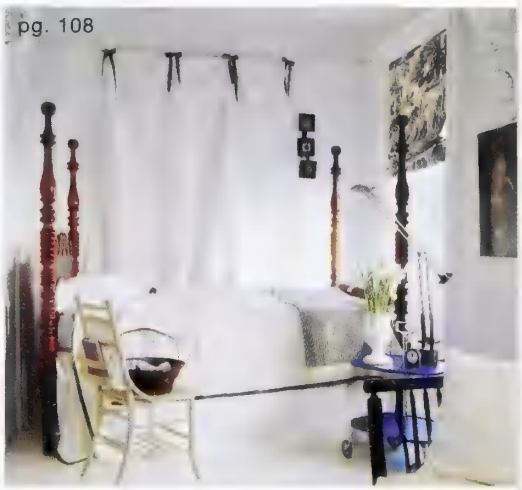
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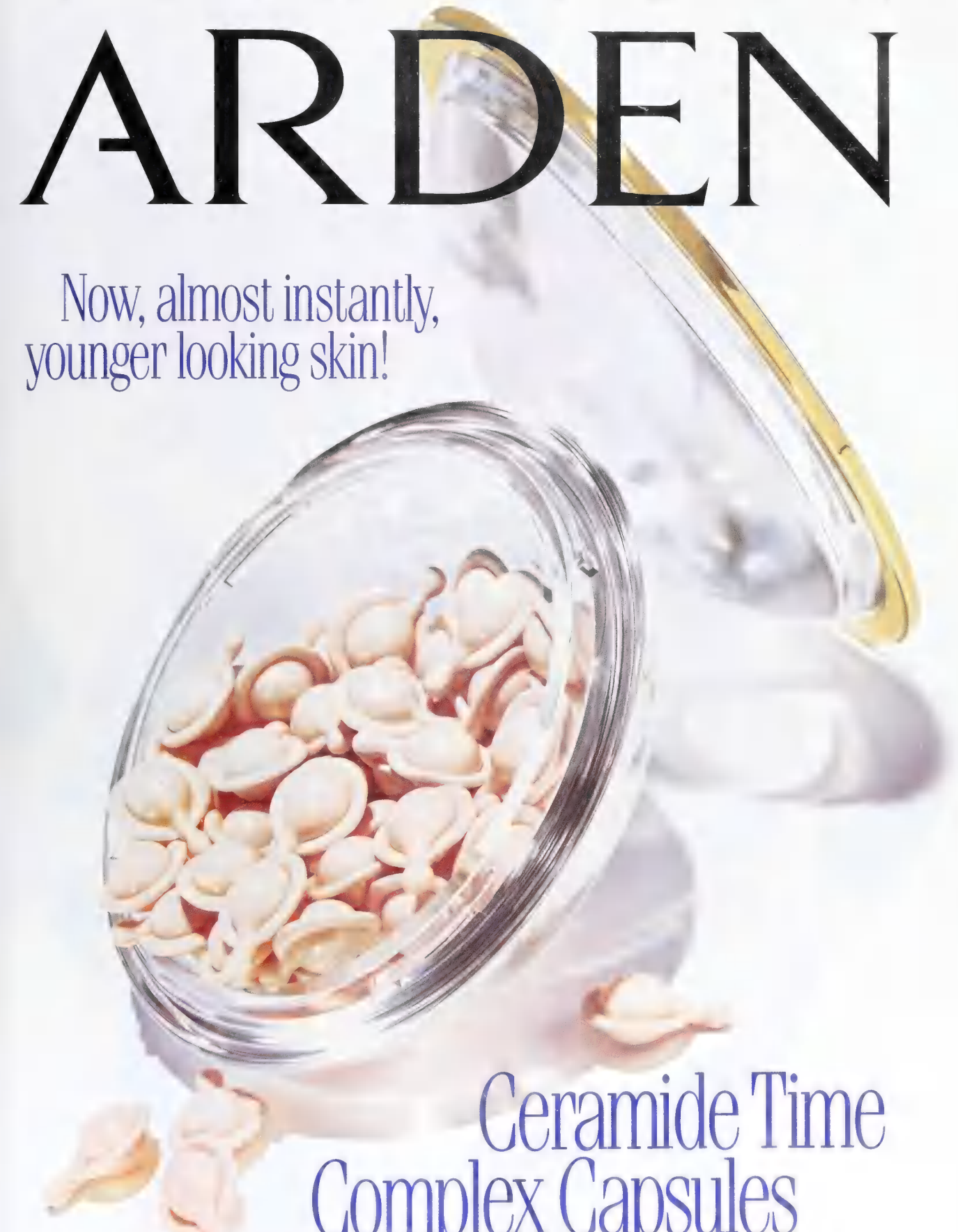
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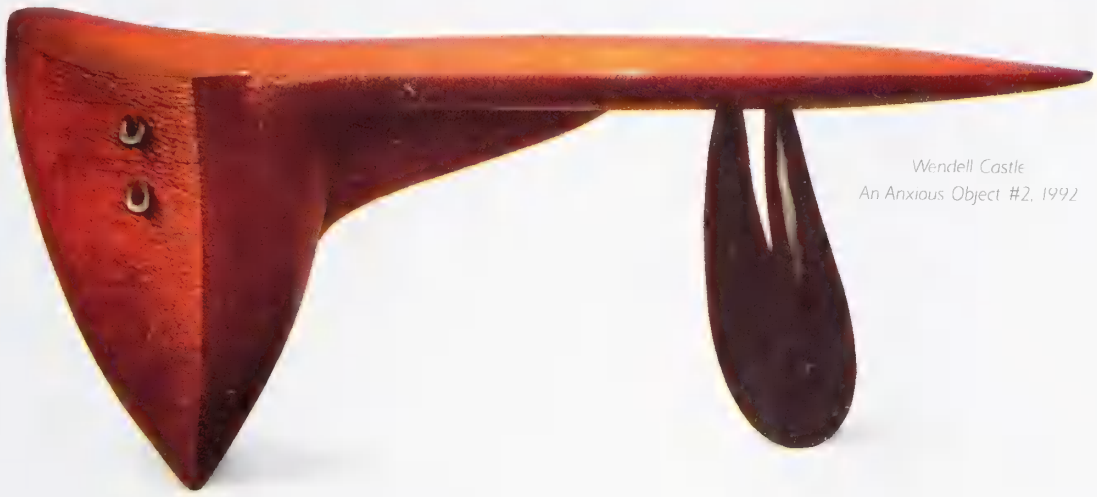
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Michael Lucero
Anthropomorphic Jug Form with Leaping Frog, 1994

rtist was required to break something.



Wendell Castle
An Anxious Object #2, 1992

Breaking Barriers

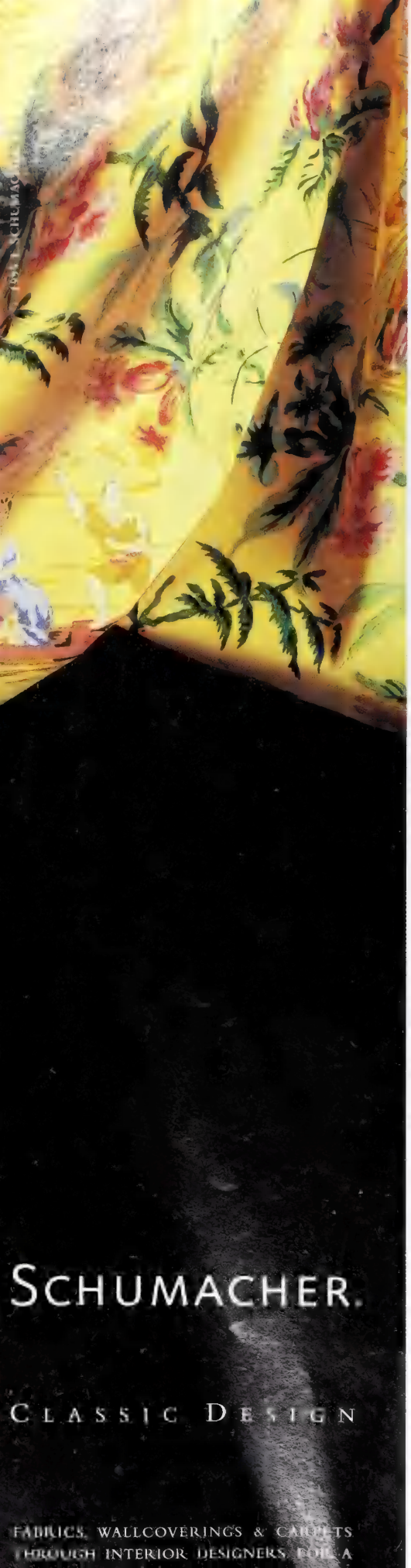
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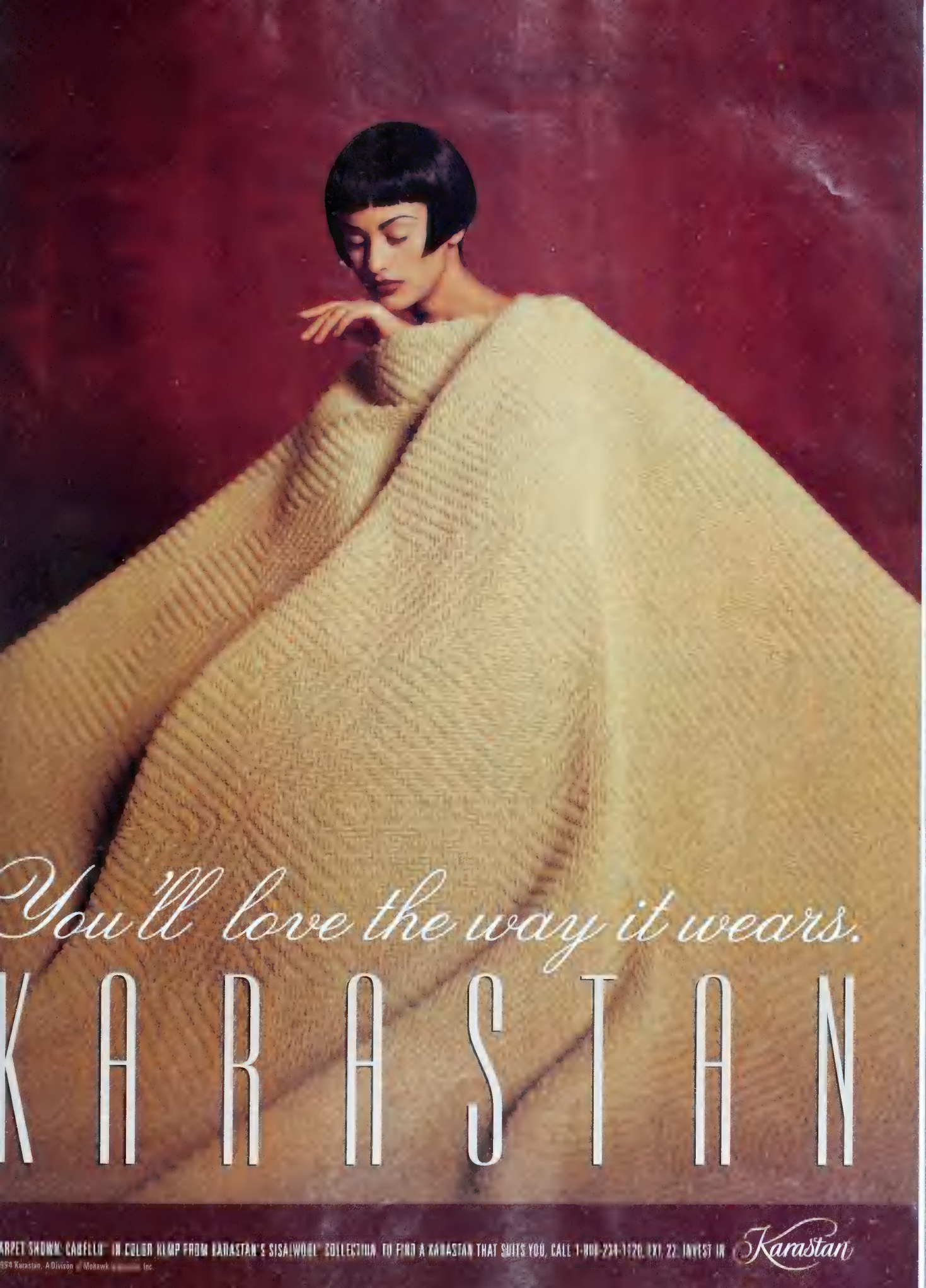
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Mary Small's house

BY JOHN HOUGH, JR.

Often in the night the big house would shift its weight and a shudder would run through it, a window would jiggle. My mother saw a ghost once, a young woman who glided into her room in the middle of the night and stood beside the bed, eyeing her benevolently. My father did not wake up. The ghost left as she had come, through the open door and down the narrow hallway where the family photographs hung. My mother wasn't surprised. None of us was. These old rooms swam with a residue of life, the invisible accumulation of centuries; a ghost was bound to show itself sooner or later.

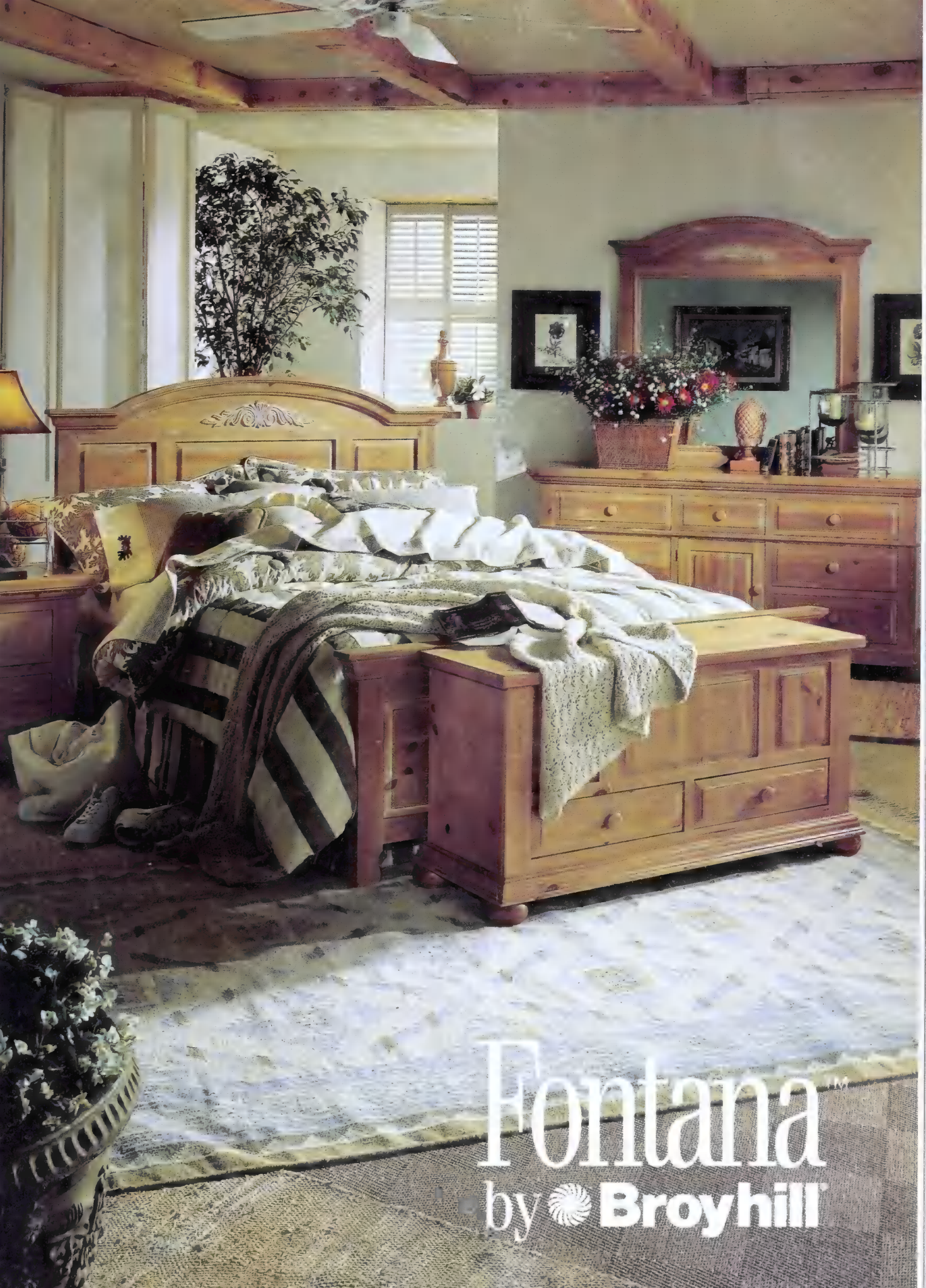
The house had its own smells, like all old houses. There was a dry fragrance of old wood and the peaceful, foggy-summer essence of mildew. All the rooms smelled like that except the kitchen, which in my mother's time was redolent of coffee and overripe fruit and the good cheap casseroles she improvised to feed the seven of us. There was a tiny pantry with a mullioned window whose bubbly panes trapped the morning light, seemed swollen with it. The pantry smelled of potatoes and onions.

Built in 1690, this was one of the original houses in the seaside town of Falmouth, which is spread across the southwest corner of Cape Cod. The rear wing—dining room, kitchen, and pantry, with rooms above—had been added later, but was very old, even so. A greenhouse had been built off one side and a porch the whole length of the other, modern-day amenities that softened the austerity of line, the Yankee spareness of the tall shingled house.

We moved into it in the summer of 1955, when I was nine. We had been living in a drab little place on a shadeless quarter-acre on the other side of town. The new house was three times as big and older beyond reckoning, and we were all in love with it. It had character, my father said. I imagined treasure buried in the cellar, jewels concealed and forgotten beneath a floorboard.

The ceilings were low, the lintels not always precisely horizontal. There was a fireplace in every room, upstairs and down except the kitchen. The living room fireplace was a cast-iron maw opening out into the room, with two brass knobs on top. There were deep closets, and recessed cupboards large enough for a child to crawl into. The cellar was as dark and dank as a medieval dungeon. The attic was framed with hand-hewn timbers, its sloping roof perforated with a galaxy of black square-edged nails. I'd never seen nails or timbers that old.

The house did need work. Ceilings were cracking, the kitchen plaster was crumbling, the white paint was peeling off the outside trim. Window shades were in tatters. Sheets of wallpaper hung loose in the upstairs hall. But we didn't >


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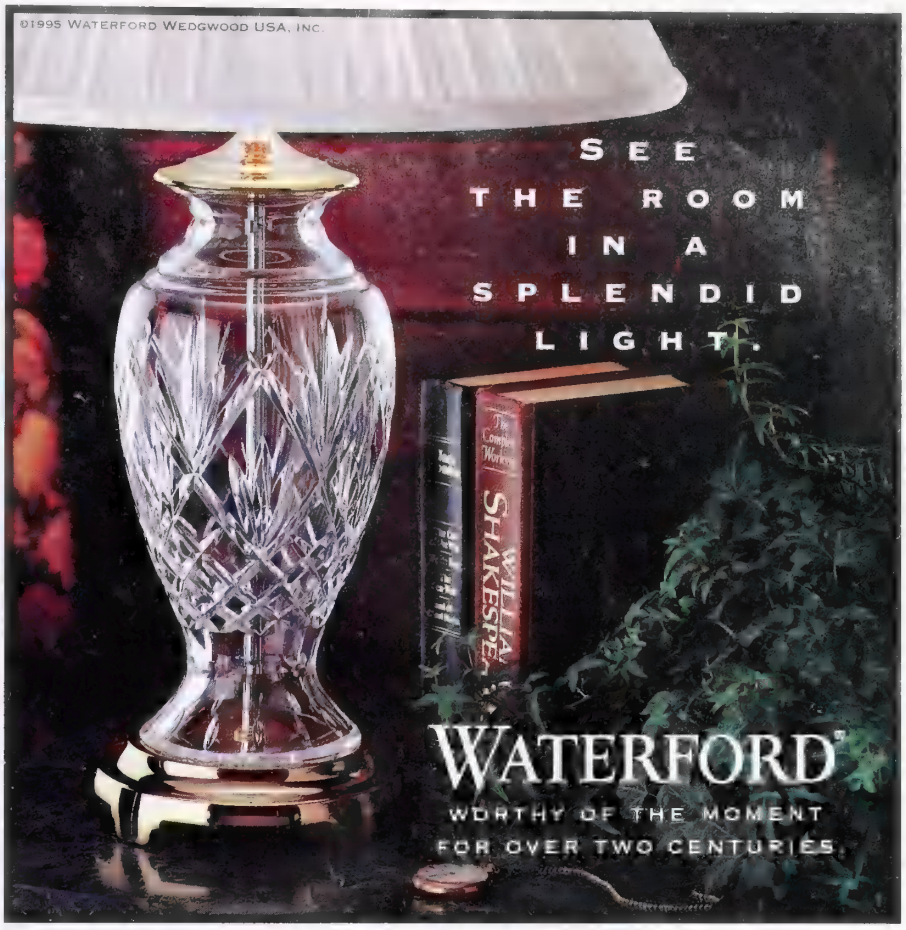
are. These were trivial blemishes, a price ou paid for such uniqueness and ntiquity.

The neighborhood was sprawling and ich in idiosyncrasy, like the house. There vere wild tracts of field and thicket, narshes and ponds. There were long teep hills perfect for sledding, and a field vhere the neighborhood boys played ball rom March till World Series time. The oundation of a barn, our own granite uin, nestled in the hillside below our riveway. Best of all was the railroad line n the back of our house, beyond the tone wall.

Trains! I put pennies on the rails, and rab apples. The pennies spread to sur-rising shapes, smooth and paper-thin; he apples disappeared under the wheels s if vaporized. For years the early com-nuter train woke us for school. The out-ound trains blew for a crossing as they assed our house; the Budd car had a rassy snarl that flared out behind it and ung there as the train sped on. Waking, 'd feel our bull terrier, warm and solid gainst me in bed. My sisters would be tirring in the next room. I'd hear my nother come down the hall to feed my aby brother, her bare feet thumping, the numps reverberating in the limber plank looring. She had pretty feet, pretty lmond-shaped hands. She was prettier y a mile than any of my friends' moth-rs, a brown-haired beauty with a gener-us mouth and mild blue eyes set wide part. My father's pride. She would pick p my baby brother, and if I hadn't yet ousted myself she'd put her head in the oor. "Wake up, child," she'd say. "It's a *eautiful* day."

came home with my wife and step-aughter for one last Christmas in 1986. My mother, who was 63 that winter, had ust come home from a hospital in Boston where she was recovering from urgery. She had managed to do some Christmas shopping over the phone.

We live on Martha's Vineyard, a 40-ninute ferry ride from the mainland. We ame over late in the afternoon. There vas only family at the house, not the sual old friends coming in for >



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My mother was prettier by a mile than any of my friends' mothers, a brown-haired beauty with mild blue eyes

whiskey and eggnog and the conviviality, near to euphoria, we ll felt at Christmas. No visitors this year, my father had ruled, nd there was no arguing with him. Not then, not later. He watched over our mother with a private, growing desperation hat none of us could ever penetrate.

She was enthroned on the sofa, wrapped in her bathrobe. She looked good, considering what she'd been through. Her ospital pallor had a creamy, vital radiance. Her blue eyes hone softly. She hadn't lost a lot of weight, but she seemed aintly diminished overall, as if the removal of a lung had hrunk her half a size. Her voice, too, was smaller, and scratchy, ke an old record.

"You look great, Mom," I said.

She sat up straighter and put a hand to her chest, affecting urprise. She always had a touch of the performer in her.

"Do you think so?" she said.

"You know you do," I said.

"We're going to *lick* it," my father said, with a suddenness hat quieted the room. He had been sitting gloomily apart in is captain's chair by the fireplace.

My mother sent him a grateful smile. The doctors had given er hope: a 40 percent chance, maybe 60. Willpower and fam-ly luck, which had never deserted us, would put her over the op. Anything else was unimaginable.

"Presents," someone suggested.

Our mother stood up. "Now," she said.

"Mary Small, you sit down," our father said.

Small was her middle name; this was his endearment for er, especially when he was being bossy. Once in a while she would swear in his presence, just to get a rise. Mary *Small*, he'd ay, sounding scandalized.

She listened to him most of the time, but not always, and ot now. Now, she glided to the presents in their usual corner s if she hadn't heard him. She chose two large boxes and came ack with one under each arm, performing, showing off her pryness after surgery, her resilience against cancer.

A fire burned in the fireplace. Under the mantel shelf hung n age-blackened Revolutionary War musket, purchased by my reat-grandfather a century ago at a house sale. The fire per-umed the room with its smoky sweetness. There was the Christmasy fragrance of evergreen and, still, that summery aintness of mildew.

The months passed. My mother began to drive and take lit-le strolls. Often on weekends she and my father came to the Vineyard, where my father had inherited the country house hat had belonged to his grandfather. The house was a quarter of a mile from ours, up a dirt road through the woods. My nother walked the dirt road. She read in the sun of the warm-ng spring and took on some color.

Then, late in the summer, I rode the ferry over to Falmouth on a weekday morning, entered the house alone and found the breakfast dishes unwashed on the kitchen table. There was no sound but the soft, nervous buzz of the fluorescent light. I turned off the light, went through the dining room and called up the back stairwell.

"I'm up here," my mother answered from her bedroom. Her voice was tiny, distant-sounding.

I climbed the stairs, went down the hallway past the family photographs. My mother lay in the bed with the sheet pulled up to her chin. The shades were drawn.

"What's wrong?" I said.

"I'm just resting," she said. She smiled. The smile was ten-der. It was sad. "I think I won't go to lunch," she said.

My heart sagged, and I felt light-headed, as if I had walked into a dream. I had come over for a dental appointment and lunch, a twice-yearly ritual since I settled on the Vineyard. My mother loved to eat out, loved the specialness of it. Life's little adventures delighted her. She loved snowstorms and rough ferry crossings. She never forgot seeing Gregory Peck in a restaurant, their gazes locking for a long moment that became legend in the family.

"The car keys are on the mantel," she said.

"How long have you been lying here?" I said.

"Just a little while."

"Should I call Dad?"

"Heavens, no."

I stood there in that dream, in the muted light of the small square bedroom.

"You go on," my mother said.

"There's nothing I can do?" I said.

She smiled again. "What could you do, child?"

I didn't know.

"We'll have lunch another time," she said.

"Soon," I said.

"Soon," she agreed, smiling again.

I went back down the hallway, stopping to run my gaze over the wall of pictures. They hung randomly, a hodgepodge of eras and generations. Me and my Little League teammates in 1956, the year we won the championship. My father, a darkly handsome United States marine, in about 1944. My mother and her sisters, little girls in chiffon dresses and ankle socks, with their regal-looking grandmother in a big shadowy room in York, Pennsylvania. My brother and two Pennsylvania cousins on a long-ago summer day, good-looking little boys with tans and freckles, this house behind them with its long ell and broad slant roofs rising against the cloudless sky, ageless-looking, as if the summer made it young again.

When I was a kid, the wallpaper in the hallway was a sad, ashy brown. There was a bald spot in the stairwell, a jagged eye of grainy, grayish plaster that watched us go up and down the stairs for years, to my chagrin. The disrepair had not dimmed my love for the place, but it had become an embar-rassment. We were in an affluent neighborhood, and friends who lived nearby looked at the peeling paint and crumbling >

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Snow peppered the windows, the radiator clanked and hissed, and I felt as pure a contentment as I have ever known

plaster and decided that the Houghs were poor. Most didn't care, but I heard remarks and intercepted a knowing look or two when the subject of family wealth came up. I ignored them gamely, but the idea preyed on me. *Were* we poor? It did look like it.

One night I asked my mother. My sisters were in bed, and my father had gone back to the newspaper office. My mother would read by the fire till he came home.

"Heavens, child," she said. "We aren't *poor*."

"Then what are we?" I said.

"We're comfortable," she said.

Comfortable. I liked it. It had scope and nuance, it went beyond a gleaming kitchen and fresh paint and furniture that didn't wobble. It went deeper.

"The Burroughs are rich," I said.

"Well, Mr. Burrough owns the cement block company. There's more money in that than in a small newspaper like *The Enterprise*."

I knew my father was smart. He could quote Dickens and Stevenson and recite "The Highwayman." I knew he was able: I'd see him at the typewriter he used at home, the keys spitting words as fast as he could speak them. I'd see him in the office, his tie loosened, his sleeves rolled, a busy man, an important man.

"Your father's doing what he wants to do," my mother said. "Someday we'll catch up and the house will be beautiful."

She was right. The town grew, the newspaper prospered, and the house came into its glory. The kitchen was renovated, at last. All the walls were repapered in old-fashioned pinks and blues. The trim was repainted. The floors, molasses-dark in the old days, were stripped and stained to a hard bright honey-gold. The rooms took on a stateliness, a soft-spoken and venerable elegance. They looked antique instead of merely old.

My wife said the house seemed smaller after my mother died. What I remember is the silence, so immense and so heavy you felt you could scoop it in your arms. I remember, too, the drawn and half-drawn shades, a new penchant of my father's that kept the house in a permanent twilight, gray in the winter, whiskey-brown on a summer day.

After a few years the neglect began. My father had taken to escaping every weekend to the Vineyard, recentering his life, easing into retirement. Dust gathered in the old homestead, and the mildew finally had its way, blooming gauzily on baseboards and closet doors. Once again paint flaked from ceilings. The grounds grew shaggy and too deep in shade. My father stuck it out for six memory-haunted years, then sold the place and escaped for good to the island.

I slept in the house for the last time on the September night of my thirtieth high school class reunion, a few weeks before the new owners took occupancy. I stopped in before the reunion, arriving at the golden hour of the evening. Crickets whirred in the tall grasses that choked the old barn foundation. Voices floated on the bike path where the railroad line once ran. Beyond, a car muttered, a dog barked. What had been field and thicket when I was a kid was all tract houses out there now, on half-acre plots.

The key was in its hiding place and I let myself into the kitchen. The pantry shelves were bare. I opened the refrigerator; my father had left a bottle of champagne for the new owners, a young couple with children. The refrigerator woke when I opened it, began to hum.

I carried my bag through the dining room, the living room. The window shades were gone, and the empty rooms drew in long shafts of sunlight. The light bathed the golden floors, it lit the far walls. The house was full of sunshine.

I climbed the stairs, went down the echoing hallway to my parents' bedroom. *I have some hard news*, my father had said over the phone. My mother had died of an embolism, a sudden but merciful end. The cancer had jumped to her liver, was on the move again.

Some hard news, but now the room was ablaze with the flame-yellow light of September, and I realized that the silence had thinned, as if the sunlight had burned it away, leaving instead a feathery hush, like the expectant quiet in a theater before the curtain rises. I walked all through the house, visited every room. For the first time in seven years, the memories all were painless.

I got back from the reunion late and slept on a cot in the front room downstairs, which had become my bedroom when I entered my teens. Outside, across the narrow road, a street lamp shone down. The lamp was an old friend of mine.

One night, when I was about fifteen, a blizzard hit unexpectedly. I remember doing my homework and listening to the radio and watching the snow come down in the milky halo of the street lamp. The windows rattled, snow peppered the glass in wind-whipped volleys. There would be no school tomorrow. The steam radiator clanked and hissed, and I felt as pure a contentment as I have ever known.

My mother came in to say good-night. From my desk I saw her go to the window, lean with both hands on the sill, and watch the spinning clouds of snow in the lamplight.

"Think how it'll look in the morning," she said happily. "It'll be up to your waist." She turned and gave me her smile. "You can sleep late and have oatmeal for breakfast with butter and brown sugar."

"Sounds good," I said.

"It'll be divine," she said, still smiling.

And it was. ■

John Hough, Jr., a columnist for The Martha's Vineyard Times, *is working on his fourth novel. His third,* The Conduct of the Game, *was published in 1986 by Harcourt Brace Jovanovich.*

BY ROBERT REID

Originally designed to protect sitters from drafts, the enveloping wing chair now strives for personality with bold shapes and coverings



[1]

1. This chair is wicker woven to look like plaid, $698 without cushion. From Palecek: 800-274-7730.

2. Overscaled arms curl out on a velvet chair, $1,970. From Henredon: 910-885-9141.



[2]



[3]



[4]

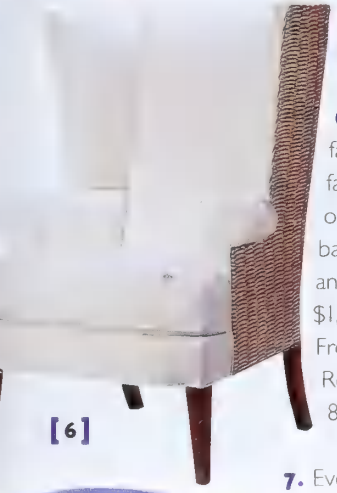
3. Ralph Lauren reinvents the old English club chair, adding wings and hand-distressed leather, $6,170. Call: 212-642-8700.



[5]

4. Bold checks countrify the Empire design of Lane's wing chair, $1,287. Call: 800-750-LANE.

5. Woven silk resembles raffia on Baker's Williamsburg-inspired chair, $1,800. Call: 616-361-7321.



[6]

6. A tall wing chair has faux-wicker fabric on back and sides, $1,524. From Milling Road: 910-885-1800.

7. Even casual denim works on a wing chair from Bernhardt, $1,045. Call: 800-345-9875.



[7]

8. Larry Laslo's exaggerated flared-arm chair sits on "satellite" legs, $1,195. From Directional: 910-841-3209.



[8]

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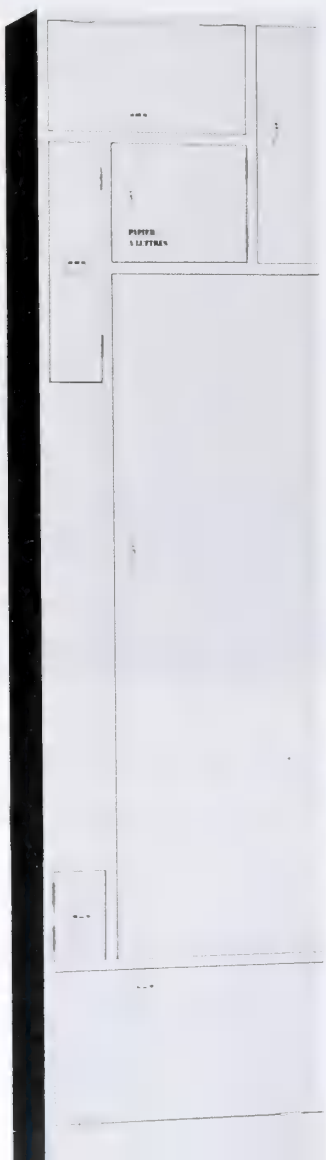
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Still standing tall: Eileen Gray's 1929 RCA cabinet by ClassiCon, with its eight doors and flaps, is ideal as a wardrobe, but it would also work in an office or bathroom. Inspired by New York RCA building, the cabinet is 7'2" tall. With white front, gray sides, and black interior, $6,075. At

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BY MARILYN BETHANY

The Reluctant Decorator

Rose Tarlow insists she's not an interior designer. So why do people beg her to do their houses for them?





TIMOTHY GREENFIELD-SANDERS

e Tarlow (right) layers such ease touch" antiques as els and paintboxes atop an lish table in her house ove). She specializes in ky adaptations, such as the phine corner stand (below).

e Tarlow is sounding frazzled. hed on one of her signature rstuffed chairs in her cozy, to- trade showroom on Melrose e in Los Angeles, she looks a bit one of the plays on scale she's d for. The chair is large. Tarlow all, with one Chanel flat kicked nd her foot tucked under her.

don't think erybody has to ve a fascinating use," Tarlow says. the person is eat, I couldn't care s what their use looks like."

n not a decorator," she insists. "I t even like decorating. The reason I decorate for other ple is so I'll have an excuse to furniture. I like to buy ques, period!"

lonetheless, it's decorating s turning Tarlow's name into usehold word.

nce 1975 Tarlow has sold ture from Melrose House. At she dealt in antiques, which sed her but eventually came to ess her accountant. "It got too ensive," she says. "There was no ket for good things, and I could bear to buy things that were just decorative." Better, she reasoned, to create her own "antiques" and make them just the way she likes them—quirky and a bit overscaled. From the start, the line was a huge success, and Tarlow became something of a cult figure in interior design circles.

Then in the eighties she designed a house for herself in the Bel Air section of Los Angeles, which turned out to be, in the opinion of enlightened observers, among the most beautiful in the world (so exquisite, yet unpretentious, one visitor had to choke back tears).

Since then, like it or not, Rose Tarlow has been a decorator, if not in her own mind, then in the minds of her fans and her friends, several of whom—television's Barbara Walters, entertainment mogul David Geffen—have cajoled her into doing houses for them.

Tarlow doesn't have a clearly identifiable style. In her house in Bel Air she has combined massive antique architectural elements and hefty country furniture with some rather novel ideas about space, light, scale, and what makes a nice bookcase. In contrast, her work-in-progress for Geffen, a redo of the old Jack Warner estate in Beverly Hills, appears to be heading in a more baronial direction. As for her own apartment in London's Belgrave Square, it is, by her own reckoning, quite formal and urbane. Nothing from any one of these houses would do in any other.

Difficult as it is to characterize Tarlow's style, there are threads that run throughout everything she does. A tidy woman who favors spare, rather ladylike clothes, Tarlow nonetheless maintains, "I have masculine taste. I like simple, substantial things." She is also passionate about quality. And, of course, she has the knack for putting the right thing in the right place.

A notorious perfectionist, Tarlow drives herself and everyone around her relentlessly. "David says, 'Rose, it doesn't have to be perfect; just excellent,'" she says of Geffen's fruitless efforts to get her to lighten up. "It's just that one little thing can ruin a room, and I can always tell if something is wrong. I could never really be a decorator. Every detail is too important. I can't pick a linen in a day. I have to drive around for a month with a fabric sample on the seat beside me before I decide."

If the fuss surrounding Tarlow remains something of an enigma, it is not half as puzzling as how she can be so good at something for which she has so little affection.

"Because," she says patiently, "I make myself do it better than I can."



TARLOW'S LAW

"It's very important to make the living room a place you go into all the time. Usually it's the biggest, prettiest room in the house. You shouldn't save it for entertaining. It's there to entertain you.

"In my apartment in London, the TV is in the living room on a table with some books around it, and the typewriter is on the desk, right next to a collection of Ming ivories. I didn't do it for effect, but it looks fabulous. Without those useful things sitting out, it would have a cold, unnatural look."



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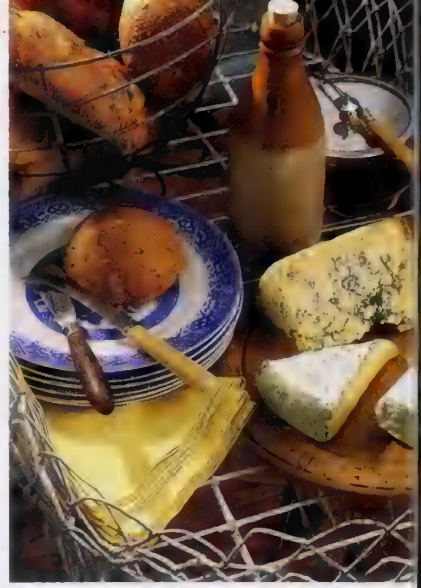
BY ELIZABETH MAYHEW



The accoutrements of dining are the main course at two new Manhattan stores

Claudia Aronow-Roush wastes no space in her three-room antiques store, The Dining Trade. Hard-to-come-by sets of chairs hang from above. Sideboards are laden with china, silver, glassware. Tables range from a Regency mahogany tilt-top to a late-19th-century snooker table. Here you will find everything for the dining room except the meal. The Dining Trade, 306 E. 61 Street, New York 10021; 212-755-2304.





Cheese and antiques might seem like an unlikely combination, but in Maya Schaper's store it's the perfect marriage. Wall-to-wall shelves brim with old biscuit tins, wire baskets, transferware, and Depression glass—all waiting to be filled with the breads, cheeses, and gourmet foods that are also sold here. Maya Schaper Cheese & Antiques, 106 W. 69 Street, New York 10023; 212-873-2100.

MOVIES

BY JILL KIRCHNER

Jefferson in Paris

The latest Merchant Ivory megaproduction, *Jefferson in Paris*, focuses on the five years Thomas Jefferson (played by Nick Nolte, right) spent soaking up French design, culture, and cuisine while serving as ambassador to France. Although the movie lingers on Jefferson's *liaisons amoureuses*, it's easy to see from the stunning backdrops—Versailles (far right) and Jefferson's Parisian home, the Hôtel de Langeac—the influence classical architecture had on his later plans for Monticello and Washington.



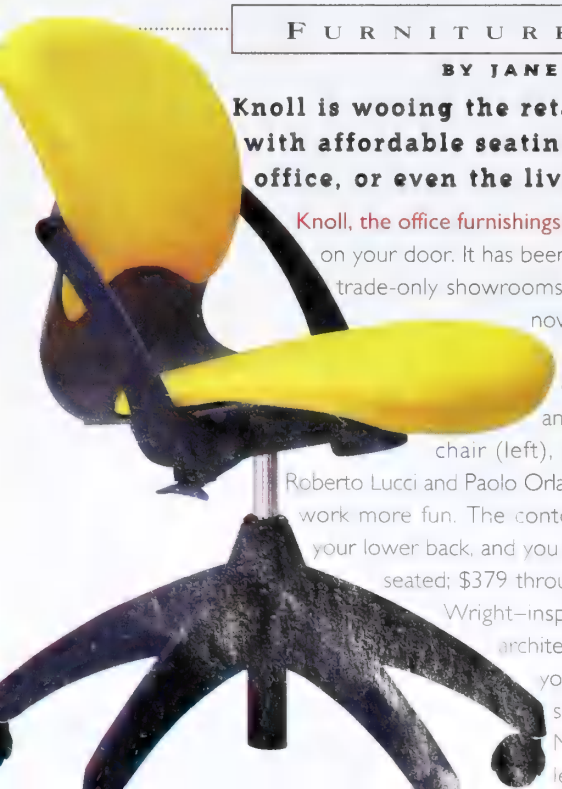


FURNITURE

BY JANE MARGOLIES

Knoll is wooing the retail customer with affordable seating for the home office, or even the living room

Knoll, the office furnishings company, is knocking on your door. It has been opening some of its trade-only showrooms to the public and is now introducing designs with a decidedly residential feel. The bright and bouncy SoHo desk chair (left), by Italian designers Roberto Lucci and Paolo Orlandini, just might make work more fun. The contoured shell supports your lower back, and you can adjust the seat height and position while seated; $379 through Levenger, 800-544-0880. The Frank Lloyd Wright–inspired Salsa seating (right), by New York architects Peter Stamberg and Paul Aferiat, lets you be the designer. Add pegs and shelves to the sides and back of each piece. Choose from six Matissey colors and three metallic finishes for the legs. From $872 for chair; call 800-445-5045.






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BY JANE ELLIS

The spice is right





The recipe sounds great, but rounding up those hard-to-find ingredients is often just too daunting. Now, help is at hand. From Madhur Jaffrey (above) comes Madhur Jaffrey's Spice Kitchen, a kit filled with 24 Indian spices and aromatic seeds; $44.95 at gourmet shops. For everyone who wants to try the dishes in Paula Wolfert's *Eastern Mediterranean Cooking*, Dean & Deluca has a collection of nine spices, grains, and flavorings (left), $23; call 800-221-7714. The Horchow Collection catalog has just added three spice mixes by chef Stephan Pyles, author of *The New Texas Cuisine*; $13 for the se 800-456-7000. A new catalog, Adriana's Caravan (800-316-0820), and an old one, Per Ltd. Spice House (414-574-0277), are also good sources for spices and seasonings.





THE ENVIRONMENT

BY CLAIRE WHITCOMB

Greener pastures

Lawns of native grasses free you from mowing, watering, and fertilizing; paint brushes up its environmental quotient

Croquet players take heart: You can keep your lawn and earn your environmental stripes, too. Proof is at the newly expanded National Wildflower Research Center in Austin, Texas, where two seemingly identical gardens replicate a typical suburban yard. One is planted with standard nursery offerings, the other with native Texas species and hardy buffalo grass. The second garden's benefit to the environment (and the pocketbook) will be shown through reduced use of water, fertilizer, and pesticides. For those who want to go native, the Wildflower Center offers an "Introductory Fact Pack," with plant lists and nursery sources for various sections of the country ($5 members, $10 nonmembers); 512-292-4100. And American PIE, the environmental advocacy group, has an eight-step fact sheet to kicking the chemical habit. It also sells lawn signs announcing "Safe to Play On"; 800-320-2743.



Painting the town red is safer than ever. Benjamin Moore introduces Pristine, interior latex paint that is free of VOCs (volatile organic compounds)—the nasty emissions that contribute to paint odor and ozone depletion. Pristine offers a breath of fresh air—in 900 fast-drying colors. From $22.50 per gallon; call 800-826-2623 for a nearby paint dealer that carries the new line.

IN THE AIR ... We've noted more and more furniture characterized as "ergonomically correct"—designed for comfort, not just style

MARK YOUR CALENDA



- **Quilt makers** and collectors will gather on Pier 92 for the New York Quilt Festival, May 10–14, to feast their eyes on African-American quilts and antique French coverlets (18t century silk quilt with woodblock border, above) and to learn from masters of the craft at lectures ar workshops; 212-777-5218.
- **Gardeners are booking flights t** France for two flower shows: "L' du Jardin" (May 11–15) is now in second year at the Parc de Saint- near Paris; 011-33-1-47-04-39-12 best nurserymen of France show wares at "Journées des Plantes" a Courson (May 19–21), 22 miles southwest of Paris; 011-331-64-58
- **Another flower show** on the f of the Atlantic: The famous Chel London opens May 23 for memb the Royal Horticultural Society, N for others; 800-669-8687.

BOOKS

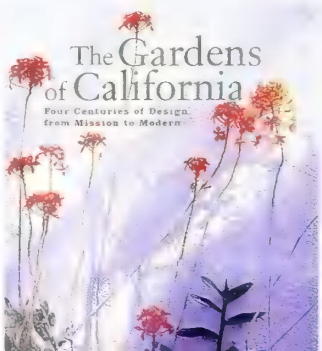
BY ELIZABETH H. HUNTER



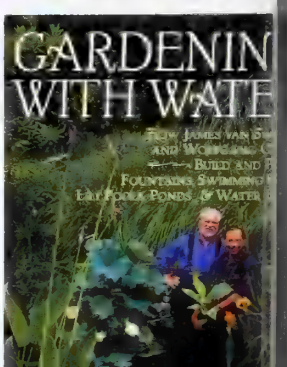
Three lush new books are filled with valuable information. They do a lot more than decorate your coffee table

Need inspiration for spring cleaning? Read Tricia Foley's *The Natural Home* (Clarkson Potter, $22.50). So seductive are the light, airy rooms (including several from Foley's own Long Island house) that you will soon be cleaning out clutter and throwing away knickknacks. And when it comes time for washing and scrubbing, look to Foley's source list of shops and mail-order firms for "environmentally aware products for the home."

Nancy Goslee Power's *The Gardens of California* (Clarkson Potter, $50) is one of the best gardening books in years. Splendid photographs and a comprehensive text trace the history of California landscapes from early mission gardens based on traditions of southern Spain to those being created today by designers like Isabelle Greene and Power herself.



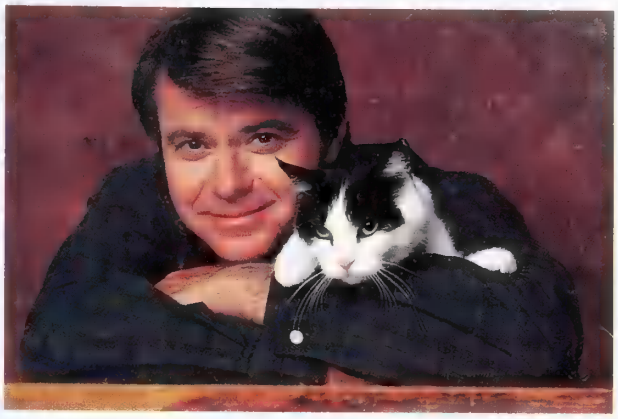
The ponds, pools, and waterfalls in James van Sweden's *Gardening with Water* (Random House, $40) make a good introduction to an often neglected element of garden design. Van Sweden gives sound advice on incorporating water features into the landscape ("My first trip to Japan taught me tha bigger the pool, the bette garden") as well as technical mation on building them. sketchy captions are a disapp ment, however.



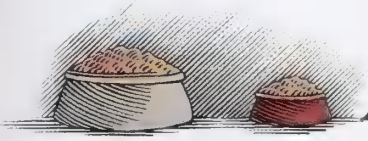
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DESIGN

BY TESSA SOUTER

Interactive furniture



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No one need ever get bored with Christopher Deam's furniture. His brightly colored storage systems made from maple, brushed aluminum, and aniline-dyed plywood can be stacked or arranged side by side. Even the backs are finished so they can be pressed into service as room dividers. "I like things to be fresh," says the 33-year-old San Francisco architect, who discovered the joys of furniture design working in Milan for Memphis Design Group and the designer Antonio Citterio. "An architectural project might take three years, but with a piece of furniture you can design it, have it made, and produce it all within a month. It's like a Polaroid."

The market for his designs—priced at $1,200 to $2,000 per piece—is developing equally rapidly. A new line that will include shelves, a table, and a bent-plywood chair is due out this spring. With the simplici clean lines, and beautiful detaili that recall the designs of Alv Aalto, Charles and Ray Eam and Pierre Chareau, Dean ingenious pieces look set become enduring classics. order, call Christopher Dea 415-543-4305.

GALLERY TALK

BY ELAINE GREENE

A tribute to T.H. Robsjohn-Gibbings

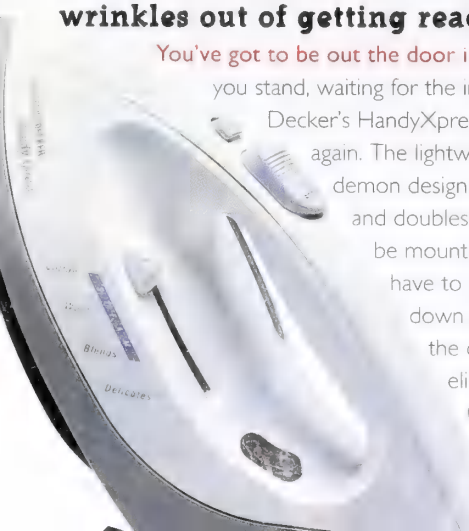


In New York's Greenwich Village, where antiques shops abound, a young dealer, Paul Donzella, has opened a store dedicated to future antiques (assuming the 100-year rule). His 20th-century furniture gallery is marking its arrival with an exhibition sale April 4 through 23 of pieces designed by T.H. Robsjohn-Gibbings for Widdicomb Furniture Company from 1946 to 1957. Example: the 1947 walnut magazine table, $1,500, left. The British-born modernist, who worked extensively in the U.S., created an ancient Greece–inspired line that is still in production, but these Widdicomb pieces are of the period. Donzella, 90 E. 10 St., New York; 212-598-9675.

PRODUCT

BY JANE MARGOLIES

Pressed for time? A new iron takes the wrinkles out of getting ready in the morning



You've got to be out the door in fifteen minutes and there you stand, waiting for the iron to heat up. With Black & Decker's HandyXpress, you needn't be in that fix again. The lightweight iron with the speed-demon design heats up in thirty seconds and doubles as a steamer. The base can be mounted on a wall, so you don't have to spend time taking the iron down off the shelf and unwinding the cord. A water caddy slides on, eliminating the trip to the faucet. Click the iron into the base and it shuts off automatically; $67. Call 800-231-9786 for stores.

GOOD WORKS

BY DEBORAH MICHEL

Fantasy Chairs





Most of us take furniture for granted, but not families moving from homeless shelters to apartments. They often lack even the most basic pieces. House Beautiful asked 14 leading Los Angeles designers and architects to of a hand—or rather, a chair—to Beyond Shelter, an L.A. organizati that helps relocate homeless families to affordable housing. Beyo Shelter offers everything from counseling and legal assistance to warehouse of used furniture—which is where Jarrett Hedborg, Fra Israel, and Thomas Beeton, among others, found the chairs on whi they worked their magic. Suzanne Rheinstein's "Madame Castaing v its Trousdale Estates, circa 1960" (right) started life—amazing enough—as the mate to the chair Jeffrey Goodman and Steven Cha ton transformed into "Escape from Mt. Olympus" (left). The exhi and silent auction of these "Fantasy Chairs," held at the Pacific Desi Center, raised about $17,000 to help Beyond Shelter continue to wo their own amazing transformations. A report on a related event New York appears on page 46.



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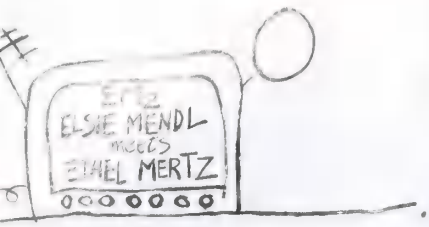
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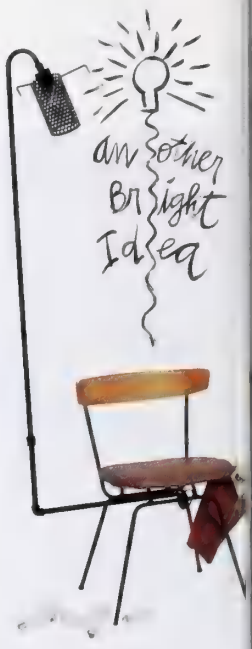
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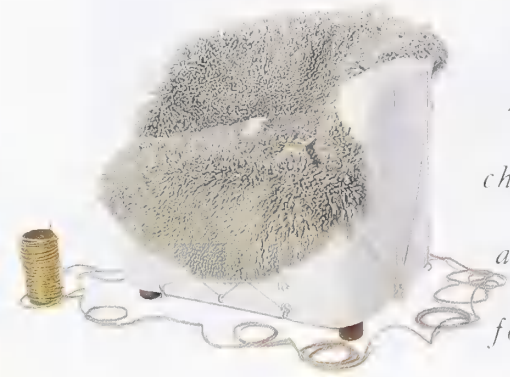






Fantasy chairs

House Beautiful asked twenty architects and designers to transform a secondhand chair into something wild and wonderful. Their creations were sold at a silent auction benefiting Furnish A Future, a program of New York's Partnership for the Homeless that provides furniture for families moving from homeless shelters to their own apartments.













CLOCKWISE FROM TOP LEFT: Jeffrey Bilhuber's handy ironing chair is upholstered in fabrics from Kent Bragaline and Robert Allen. Feathers are the solution for Walter and Mary Chatham. Old World Weavers toile covers Sam Blount's chair. Peter Moore illuminates his reading chair. Richard Neas chooses Grandiflora by Brunschwig & Fils. Stephen Sills and James Huniford go south of the border. Jean Arena paints a park scene for Mariette Himes Gomez. Sheila Camera Kotur's cherubic Louis XV chair. Terry cloth and bath mats wrap the chair by Joseph Lembo and Laura Bohn. >



LEFT TO RIGHT, TOP TO BOTTOM: Gisue and Mojgan Hariri retrofit a chair with wheels and compartments. Peter Stamberg, Paul Aferiat, and Celia Birtwell choose hand-screened silk. Peter Shelton and Lee Mindel plant sunflowers and moss. Libby Cameron countrifies a chair. Robert K. Lewis reclines on Astroturf. Vintage fabric suits William Diamond and Anthony aratta. Satin-covered chair by Victoria Hagan. Bunny Williams's doggy chair. Jelly beans fill a compartment on Paul Siskin's chair. Richard Keith Langham's celestial look. Michael Formica goes metallic with J. Robert Scott and Pollack Assoc. fabrics.







Old-fashioned shrubs

A new look at hardy flowering plants, favorites of Thomas Jefferson and probably of your own grandmother

BY JEFF BOOK

Pity the heirloom shrub. While countless old-fashioned annuals, perennials, and vegetables have been praised and preserved in the move to save historic plants, vintage shrubs—longer-lived and thus not likely to become extinct—have been largely ignored. But they are gradually gaining new favor, as gardeners rediscover praiseworthy "woodies" with roots in America's horticultural past.

The disappearance of old-fashioned shrubs from American gardens can be blamed in part on the appeal of flashy new hybrids with compact forms and eye-popping blooms, but Scott Kunst of Old House Gardens in Ann Arbor, Michigan, cites another reason. Kunst, who advises owners of 19th-century houses on historically accurate landscapes, points out that after World War II Americans became obsessed with evergreens, growing them to the exclusion of other woody plants. Kunst sees a renewed interest in old flowering shrubs as more and more gardeners shift away from masses of evergreens toward varied groupings.

Steve Bender and Felder Rushing, authors of *Passalong Plants* (University of North Carolina Press, 1993), think nostalgia is a major reason for interest in all vintage plants. As they write in their entertaining book, old-fashioned species "evoke memories of your first garden, of relatives and neighbors that have since passed on. . . ."

The once-popular shrubs are still considered unusual, however. Don't go to your local nursery expecting to find the fragrant "sweet shrub" your grandmother grew, because plant emporiums, like bookstores, are more apt to promote best-sellers than esoteric specimens. The best way to obtain old-fashioned shrubs is from a mail-order nursery specializing in them. (See source list on page 52.)

The number of vintage shrubs is extensive. We chose to highlight ten of the oldest—living links to American gardens of the 1800s and before.

The chaste tree's virtuous reputation goes as far back as ancient Greece. According to Pliny (A.D. 23 to 79), a Roman writer on natural history, the women of Athens "made their pallets and beds with the leaves thereof, to cool the heat of >

Shrubs from 18th- and 19th-century American gardens, CLOCKWISE FROM TOP LEFT: The fragrant brownish blossoms of sweet shrub; winter hazel in early spring; summer-long blooms of harlequin glorybower; American beautyberry in early autumn; bell-shaped flowers of redvein enkianthus, a native of Japan.


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lust, and to keep themselves chaste. . . ." No wonder it was planted at medieval monasteries. Brought to America from England, the chaste tree was well established before the Revolution, and still grows at Colonial Williamsburg where it is pruned every spring to promote blooms and to keep it the right size for the small-scale period gardens. A lusty grower, the chaste tree (*Vitex agnus-castus*) is sometimes called summer lilac for the form and color of its blossoms and the shape of its branches. Hardy to USDA Zone 6.

In its checkered history, clove currant (*Ribes odoratum*) has been admired by American heroes and blacklisted by the government. The Great Plains native was collected by Lewis and Clark and propagated by pioneer horticulturist Bernard McMahon, who sent a specimen to Thomas Jefferson in 1812, noting, "This is one of Captain Lewis's and an important shrub, the fruit very large, of a dark purple colour, the flowers yellow, showey, and extremely fragrant." Early American gardeners also knew it as buffalo currant and planted it near doors and windows so its intense spicy-clove scent could waft inside.

In the 1920s, however, the United States Department of Agriculture banned clove and other currants as alternate hosts of a disease that threatened an important timber crop, white pine blister rust. During the thirties the khaki-clad troops of the Civilian Conservation Corps uprooted currant bushes from gardens, farms, and woods and burned them in bonfires all across the country. The ban was lifted in the sixties after it was decided that most currants are not susceptible to the dreaded rust. (Your county agricultural agent can tell you if they are still restricted in your area.) "Because of the ban, many gardeners don't know about clove currant," says garden writer Lee Reich, author of *Uncommon Fruits Worthy of Attention* (Addison Wesley, 1991), who grows the plant in upstate New York and loves it for its sulphur-yellow spring flowers, summer berries, and purplish fall foliage. "Because it tends to sprawl I prune the ones near my house but let some of the others run a bit wild for a natural look," he says. "It's very easy to grow and resistant to drought and insects." Hardy to Zone 4.

Another woody plant Jefferson knew and loved is the sweet shrub (*Calycanthus floridus*), also known as Carolina allspice and sweet Betsy. It's still grown at Monticello as well as Colonial Williamsburg, Mount Vernon, and Historic Bartram's Garden in Philadelphia. In 1754 plant hunter and botanist John Bartram wrote of it, "I think nothing in vegetable nature adorns borders better under trees." The sweet shrub is valued mainly for the heady fragrance of its small reddish-brown flowers, which has been compared to everything from strawberries and ripe melons to spiced apples and old wine; the leaves and bark are also aromatic. But not all specimens smell sweet. Choose a plant when it's blooming to make sure the flowers are fragrant. Hardy to Zone 5.

One of the biggest crowd-pleasers at New York City's Wave Hill in the Riverdale section of the Bronx is a pearlbush (*Exochorda racemosa*), so called for its pearllike buds. In late spring and early summer the buds become a cloud of showy white flowers. "We planted anemones, daffodils, and other spring bulbous plants underneath it because they bloom at the same time," says Wave Hill's director of horticulture, Marco Polo Stufano. "It's a stunning picture." In small gardens plant "The Bride," a compact hybrid form that reaches a height of three to five feet. Hardy to Zone 5.

A native plant, the fringe tree (*Chionanthus virginicus*) grows wild from New Jersey to Texas and has been cultivated since 1736. It was one of a group of plants that Washington ordered for Mount Vernon from Bartram's Philadelphia nursery in 1792. In late spring and early summer the fringe tree's wispy white blossoms (they account for its nickname, Grandaddy Graybeard) flutter in the breeze, giving the plant a shimmering quality; in fall, the leaves turn a golden yellow. (The Chinese fringe tree is recommended for small gardens.) Hardy to Zone 3.

Many old-plant fanciers think redvein enkianthus (*Enkianthus campanulatus*) deserves to be better known. The shade-tolerant Japanese native produces pale bell-shaped, red-veined flowers in spring; in fall its leaves take on brilliant orange and scarlet hues. Enkianthus does well shaped into a hedge or espaliered against a fence or wall. Hardy to Zone 4.

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A witch hazel relative, winter hazel (*Corylopsis* species) arrived here from Asia in 1862. It makes a spectacular early-spring display at Winterthur in Delaware, where four varieties bloom along Winterhazel Walk. The pale greenish yellow of the *Corylopsis* flowers play beautifully against the rosy lavender of Korean rhododendrons. "The winter hazel blooms have a lovely soft color and appear before the foliage, creating a dramatic effect," says Denise Magnani, director of landscape at Winterthur. Hardy to Zone 5.

Many flowering shrubs put on their biggest show in spring, but American beautyberry (*Callicarpa americana*) is at its best in fall. Clusters of vibrant purplish-pink berries last long after the leaves drop and look striking against the bare branches. Hardy to Zone 7.

Harlequin glorybower (*Clerodendron trichotomum*) lives up to its flamboyant name with large star-shaped white flowers that bloom throughout the growing season; when a sweet-smelling flower falls it is replaced by a metallic blue berry in a star-shaped magenta calyx (the leafy back of a flower). "The plant in bloom is a magnet for butterflies and sphinx moths," notes Ken Druse, House Beautiful's contributing garden editor. Hardy to Zone 6.

Vintage shrubs do not yet have the following that heirloom flowers and vegetable do, but the trend is turning as more and more gardeners look for woody plants with a past. ■

Jeff Book, who lives in Los Angeles, writes on design and other topics.

SOURCES FOR OLD SHRUBS

Forest Farm, 990 Tetherow Rd., Williams, OR 97544-9599; 503-846-7269. Catalog, $3. Louisiana Nursery, Route 7, Box 43, Opelousas, LA 70570; 318-948-3696. Catalog, $6. Sunshine Farm & Garden, Rte. 5HB, Renick, WV 24966; 304-497-3163, fax: 304-497-2698. Catalog, $2.





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Whistler as decorator



James McNeill Whistler didn't just complete a painting and put it on the wall. He transformed the entire room

BY JEANINE LARMOTH

The portrait of his mother, painted by James McNeill Whistler in 1871, is an American icon. In lace-trimmed white cap, hands folded patiently in her lap, Anna McNeill Whistler seems the embodiment of maternal virtue. Fewer people know about Whistler's other works—the paintings, watercolors, pastels, and etchings that he created over a lifetime spent abroad. Fewer still think of him as a decorator. Nevertheless, Whistler's influence on decoration was felt in both Europe and the United States before the First World War, and echoes today, according to Nicolai Cikovsky, Jr., one of the curators of "James McNeill Whistler," on view at the National Gallery from May 28 to August 20.



The artist's famous feat of decorating—the Peacock Room, ABOVE—was ornately gilded and painted, but James McNeill Whistler's preference was for pared-down modern rooms. He portrayed his austere workspace in a self portrait, *The Artist in His Studio* (LEFT).

For more details, see Reader Information

The most astonishing example of Whistler's decorating is the Peacock Room, which came from the London house of shipping magnate Frederick R. Leyland and is now at the Freer Gallery of Art in Washington, D.C. (The Freer's exhibition "Whistler & Japan" opens May 14.) The ceiling was painted with shimmering blue peacock feathers, the shutters >


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When artists came for Whistler's pancake breakfasts the tables were set with old English silver and blue-and-white china

embellished with golden peacocks whose sweeping trains expanded like Japanese fans as the shutters closed. Art historian Denys Sutton called it "one of the most extraordinary pieces of decorating ever to have been executed in England."

When Whistler set about redecorating the dining room of Leyland's house in 1876, he had no such grand intentions. His one concern was to prevent a clash between the red flowers on the room's recently installed 16th-century leather hangings and *La Princesse du pays de la porcelain,* his portrait of a woman in a pale peach kimono that was destined for a space over the fireplace. Leyland agreed to Whistler's touching up the offending flowers with yellow, and returned home to Liverpool. But, as Whistler later jovially recounted, "I just painted it as I went on, without design or sketch—it grew as I painted. And towards the end I reached such a point of perfection, putting on every touch with such freedom—that when I came round to the corner where I started, why, I had to paint part of it over again."

After months of labor, Whistler informed Leyland that the room was "now really alive with beauty—brilliant and gorgeous while at the same time delicate and refined to the last degree." Instead of rejoicing, Leyland was outraged. Not only had Whistler painted over and gilded the entire room, he had invited the public and press in to see it. Leyland refused the artist's request for double the thousand-pound fee. To make the sting even sharper, Leyland paid Whistler like a tradesman, in pounds rather than the more gracious and valuable guineas.

Never again did Whistler let himself go with the same extravagance as he did in the Peacock Room. Yet his reason for altering it remained a guiding principle throughout his life. "Whistler's notion was that an artist was not just a maker of art, but a maker of spaces," says Cikovsky. "He was concerned with how his work was seen—frames, titles, its relation to other works." It was not enough to paint a picture and hang it on a wall. "The painter," Whistler pronounced, "must also make of the wall upon which his work hung, the room containing it, the whole house, a Harmony, a Symphony, an Arrangement, as perfect as the picture or print which became part of it."

Whistler's rooms were notable not only for their "harmony," but also for their simplicity. His spaces, like his paintings, showed his determination to eliminate all but the most essential elements. Whistler's passion for austerity may have reflected his early years in a New England town where plain white clapboard houses lined the streets. More directly it sprang from the Japanese artifacts he discovered in shops in Paris after Admiral Perry's opening of the East to trade in 1855. Initially, the woodcuts and lacquered screens, fans, and silks he collected were little more than accents for his homes and his paintings. Ultimately, the simplicity of Japanese art became central to Whistler's vision.

While his contemporaries' canvases told stories, traced every detail of flower and leaf, Whistler's paintings concentrated on color itself. The details of a bridge spanning the Thames are barely discernible in a ravishing sweep of blue. Picadilly at night becomes a luminous fog of gray with little more visible than a street lamp and the top-hatted passengers on a coach. A seascape is reduced to opalescent sky, water, and shore.

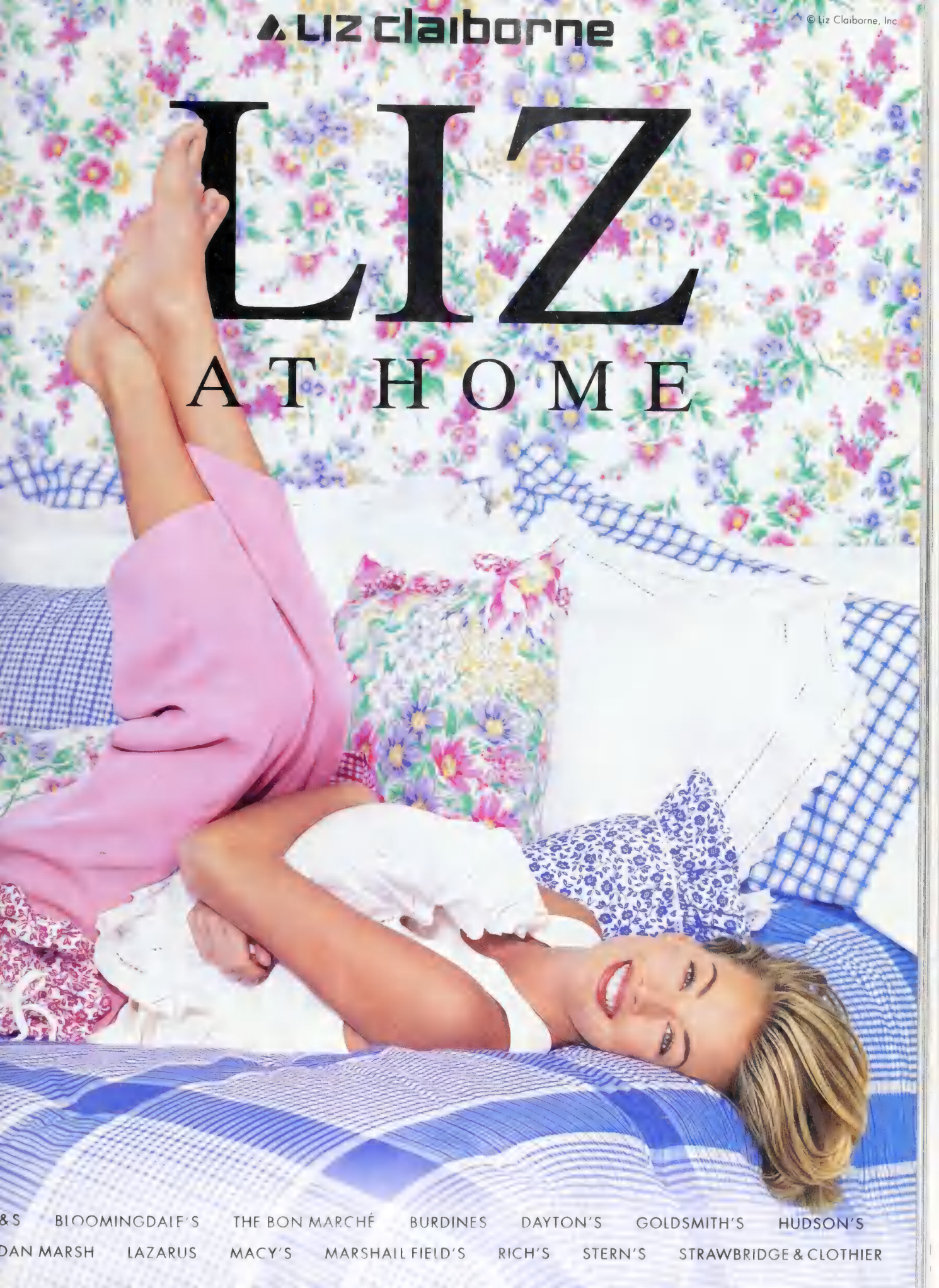
Whistler's rooms were equally spare. A typical painter's studio of the day was that of Whistler's friend William Merritt Chase, crammed with paintings, Spanish chairs, Turkish brasswork, stuffed fish, swags of Venetian tapestry, and a swan dangling upside down. Houses tottered under potted palms, patterned wallpaper, and pseudo-Gothic stained glass. By contrast, Whistler's London studio on Tite Street was minimalist. The room had grayish walls, black wainscoting. The only decoration was a bench for the model, a few carefully positioned paintings (his own), and shelves for his 17th- and 18th-century K'ang Hsi, Yung Cheng, and Ch'ieu porcelain. The rooms he lived in were also pared down. Inexpensive Chinese matting covered the floors. The furniture was upholstered to match the walls. The walls themselves were handled like his canvases: Whistler layered colors to achieve subtlety and translucence. "The effect," one journalist noted, "depended solely upon the contrast and disposition of the tints."

That journalist was only one of many who enlarged Whistler's reputation as a decorator. Others were Whistler himself—his own best publicist—and the innumerable friends who came to call. Whistler was cranky, pugnacious, and quarrelsome. But he was also attractive, laughed readily, and was deliciously, wickedly witty. His homes in London and Paris were favorite destinations for artists and writers. Swinburne, Rossetti, Wilde, Twain, Mallarmé, Fantin-Latour, Sargent, and Morisot were some of those who drove up in carriages midday Sunday for Whistler's buckwheat pancakes. "Though the meals were simple they were presented with an all-encompassing elegance, from the menus to the table settings of old English silver and blue-and-white china," says Cikovsky.

Whistler's exhibitions altered the way art shows were mounted. Instead of hanging pictures all the way to the ceiling, as was the common practice, Whistler displayed only a few works at eye level. He muted gallery skylights with thin white blinds. Whistler was involved in all aspects of an exhibition—from the designs for the invitations, to the banner that flew outside, and even the yellow socks a liveried attendant wore.

Whistler's attention to detail, his drive for perfection, became legendary. In 1905 English art critic Roger Fry commented that Whistler "almost sunk the genius in the man of taste." Whistler's genius wasn't sunk, however, because taste was only one aspect of his large scope. Notes Denys Sutton, "It remains central to [Whistler's] ideas that the artist, although practicing a variant on the 'art for art's sake' point of view, should adapt his principles to everyday life. There was fortunately a streak of practicality in his nature which induced him to favor a form of decoration which required no expense and which suited the modern world." ■

Jeanine Larmoth often writes about the decorative arts.


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Africa's deep south



Returning to Cape Town after the election of Nelson Mandela, a native South African finds much has changed, but the scenic splendors of the city are just as she remembers them

BY LYNN FREED

When I first saw Cape Town, as a girl of thirteen, I felt I was on foreign ground. I had grown up in Durban, a thousand miles to the northeast on the Indian Ocean. Lush and hot, surrounded by bush, mangrove swamps, and fields of sugarcane, Durban is as different from Cape Town as Miami is from San Francisco.





Founded in 1652 as a refueling station for Dutch ships sailing around the Cape of Good Hope, Cape Town is the oldest city in South Africa, two hundred years older than Durban. Situated between Table Mountain and Table Bay, with a dramatic coastline of cliffs and white sand beaches and a mild Mediterranean climate, it is a jewel of a city.





Over the years I have returned to Cape Town many times, most recently at Christmas to visit my daughter, who moved here a year ago after graduating from college in New York City. We make a strange pair, she and I. She is American. It is there in the way she looks, the way she talks. I, on the other hand, left South Africa almost thirty years ago, but still look and sound like a local. People stare as I ask her help in counting money. (South Africa seems to change the size and denomination of its coins every year). They are amused to hear her calling me "Mom" instead of the standard South African "Mum" or "Ma."

She is in love with this place, something I can well understand. With its mixture of cultures, African, Asian, European; its lively political atmosphere, its nightclubs, its easy, inexpensive >

Dominating the tip of Africa, Cape Town lies beneath Table Mountain (TOP LEFT). CLOCKWISE FROM TOP RIGHT: City Hall; 17th-century Groot Constantia; famous Llandudno Beach on the Atlantic Ocean; Nelson Mandela campaigning in '94.

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access to outdoor activities—swimming, surfing, hiking, mountain climbing, picnics on the beach during the long summer evenings—Cape Town is heaven for young people.

In fact, Cape Town is the darling of South Africa in general, a city at the bottom of the continent that exceeds even San Francisco in beauty. The two cities are often compared. Both are built on hills with dramatic views of the water. Each is a felicitous blend of old and new. On downtown Cape Town cobbled streets, Victorian and Edwardian buildings mix with towering glass edifices just as they do in San Francisco.

But in Cape Town, Table Mountain—massive, flat-topped, and often shrouded in fog—dominates the city. Locals are fond of saying that you need only keep your eye on the mountain to know where you are, but for me, this is a useless directive. The mountain seems to be everywhere one looks, and from the top I can see why.

My daughter and I have come up by cable car, sailing over walkers and climbers toiling up the hard way, others rappelling down mammoth granite cliffs. New Age cultists make pilgrimages to this mountain much as they do to Ayers Rock in Australia.

The day is cloudless and still, a rarity for Cape Town, which is assaulted by wind much of the year. From the top of Table Mountain the city looks like an aerial photograph, spreading out from the base of the mountain to Table Bay and around the flanks of smaller mountains, Devil's Peak and Lion's Head. Ships are docked in the bay, or waiting at anchor to come in. Around the coastline we see stretches of sandy beaches, and glimpse the popular pocket beaches of Clifton cupped below steep cliffs.

White Capetonians have the reputation in South Africa for being smug, and certainly they have much to be smug about. Cape Town is considered not only the richest of South African cities in history and in culture, but also the most liberal. With the dismantling of apartheid and the onset of the new South Africa, however, all cities in the country, Cape Town included, have been inundated by people flooding in from the countryside looking for work. No one knows quite how many newcomers there are, how many squatters live in the outlying areas, under the freeways, in the parks. Whatever the case, Capetonians of all stripes are wary of the influx and take a new sort of care when walking in the streets. Petty crime is a fact of life.

This should not discourage anyone from venturing to the center of town, however, certainly not during the day. Here in old Cape Town are a 17th-century castle, a 200-year-old church, many antiquarian bookstores as well as a mélange of people who reflect the history of the region and of South Africa itself—Xhosa, Griqua, Afrikaner, English, European, Indian, Malay.

As much as the early Dutch settlers, the Malays, descendants of Malayan slaves and political prisoners, have given old Cape Town its distinct flavor. Minarets and mosques are scattered throughout the Malay areas of the city. Muezzins call the faithful to prayer at regular intervals. But most of the original Malay neighborhoods, flat-roofed pastel row houses built up the slopes of the hills, are now occupied by chic white yuppies. The Malays themselves were moved out by the apartheid government.

Beyond Cape Town, throughout South Africa, the Malay influence is present in the language of the country and also in the cuisine. *Bobotie* (lamb and custard), *bredie* (a curried tomato dish), yellow rice with turmeric, sweet fruit chutneys, all standards in South African kitchens, have their origins in Malay cooking.

From the center of Cape Town it is only a five-minute walk past the Houses of Parliament, seat of the government for six months of the year, past the National Gallery, and through the public gardens to the Mount Nelson, the grand old colonial hotel of Cape Town. Every afternoon a sumptuous formal tea is served in the lounge and on the verandah. It is here you might see the dusted-off diamonds crowd out from England spending the winter in warmth and familiar ritual. There are Germans, >



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The church is packed with Africans singing in glorious harmony. They hand us each a hymn sheet

too, and Japanese, French, South Americans; tourists have been flooding South Africa since the new government came in and Nelson Mandela became the country's first black president.

Recently Cape Town has capitalized on its local and foreign appeal by building the massive Victoria and Alfred (named for the Queen's son, not her husband) waterfront development on the bay. This mall-like conglomeration of clothing, food, curio, and souvenir shops, similar to San Francisco's Ghirardelli Square and Fisherman's Wharf, attracts not only tourists but also locals—blacks, whites, Malays. All distinctions blur and fade in such a place. It is no longer South Africa but the World of Mall.

How different for me to be sitting, a few days later, in the cellar of Meerlust, a 300-year-old wine estate on the outskirts of Stellenbosch, about half an hour from Cape Town. Everything here evokes the colonial history of the country—the Cape Dutch homestead itself with its huge pillars, thatched roof, massive hollow ball gables, and slave quarters, now used to accommodate guests.

Examples of Cape Dutch architecture, the building style of the early settlers, can easily be found in the wine-growing areas around Cape Town. Many of the old houses—whitewashed exteriors, simple doors and shutters, scrolling gabled roofs—are still privately owned, but some have been turned into museums, restaurants, hotels. The finest example of Cape Dutch, Groot Constantia, was the 17th-century home of Simon van der Stel, first Governor of the Cape, and is now a national monument.

Hannes Myburgh, proprietor of Meerlust, whose family has owned the estate since 1756, sits with us to taste his new Chardonnay. The air is fragrant and dry, and so is the wine. Although I live in the wine country of Sonoma, California, I have never been keen on wine tours, or on tours of any sort. Even at the age of thirteen, my spirit to this lovely part of the country lay dormant as our school group was trundled from sight to sight, lectured on the Huguenot immigrants who helped establish the wine industry here in the 17th and 18th centuries.

But this tour is so un-tourlike that for the first time I feel the real historical charm of the Cape. We wander out into the sun and around the grounds of Meerlust, then drive off down the palm-lined avenue, making our way through the Paarl Valley, stopping at small wineries on the way, and then for tea at the Lady Philips Tea Garden at Vergelegen, a vineyard in Somerset West. At the next table, two South African tourists and their teenage son talk of the "new South Africa," new names for places, dams, rivers, the newly integrated beaches. But here we are, having tea and scones, looking out over gorgeous gardens and two ancient camphor trees. How will all this change? I wonder. And, will it ever change?

On my last day, a friend invites my daughter and me to attend Catholic Mass at St. Gabriel's E Roma in Guguletu. She has assured me that any number of foreign visitors attend this service, that it is quite safe, an experience we should not miss.

Guguletu is a black township sprawling out on either side of the road to the Cape Town airport. We drive in through row upon row of corrugated iron shacks, past barefoot children, past groups of men in trousers, white shirts, battered hats. Closer to the church, women and children hurry to Mass.

The church itself is a small white building packed with Africans singing in glorious harmony. People make room for us to sit down. They hand us each a hymn sheet. Then the priest leads the processional down the aisle. Marimbas start up, the congregation sways, claps, a few people dance in place.

I glance at my daughter and am astonished to see that she, too, has tears in her eyes. Perhaps a year out here has been enough for the place—the real place—to lay its claim. As for me I have come upon the experience that will characterize this particular visit for me. Although I have been coming back to South Africa for decades, I can never tell where I will find it—the moment of truly coming home. This time it will be here, an hour spent with people I feel I know intimately but hardly know at all. Such a moment will always be able to bring me home to South Africa as it was, as it is now—little different and everything changed. ■

Lynn Freed's most recent novel about South Africa is The Bungalow, *published in 1993 by Poseidon Press/Simon & Schuster.*

AROUND THE CAPE

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Shopping: Every day, on Church Street in Cape Town, there is a small outdoor antiques market with wonderful bargains, particularly in small items. The antiques shops themselves, scattered around the downtown area, have furniture, silver, crystal, old prints, old books—both indigenous and imported, much of the latter during the colonial period. Like most shops here, they are open Mondays to Fridays, and Saturday mornings.

For more information, call or write to the South African Tourism Board, 500 Fifth Ave., 20th Fl., New York 10110; 212-730-2929, 800-822-5368.



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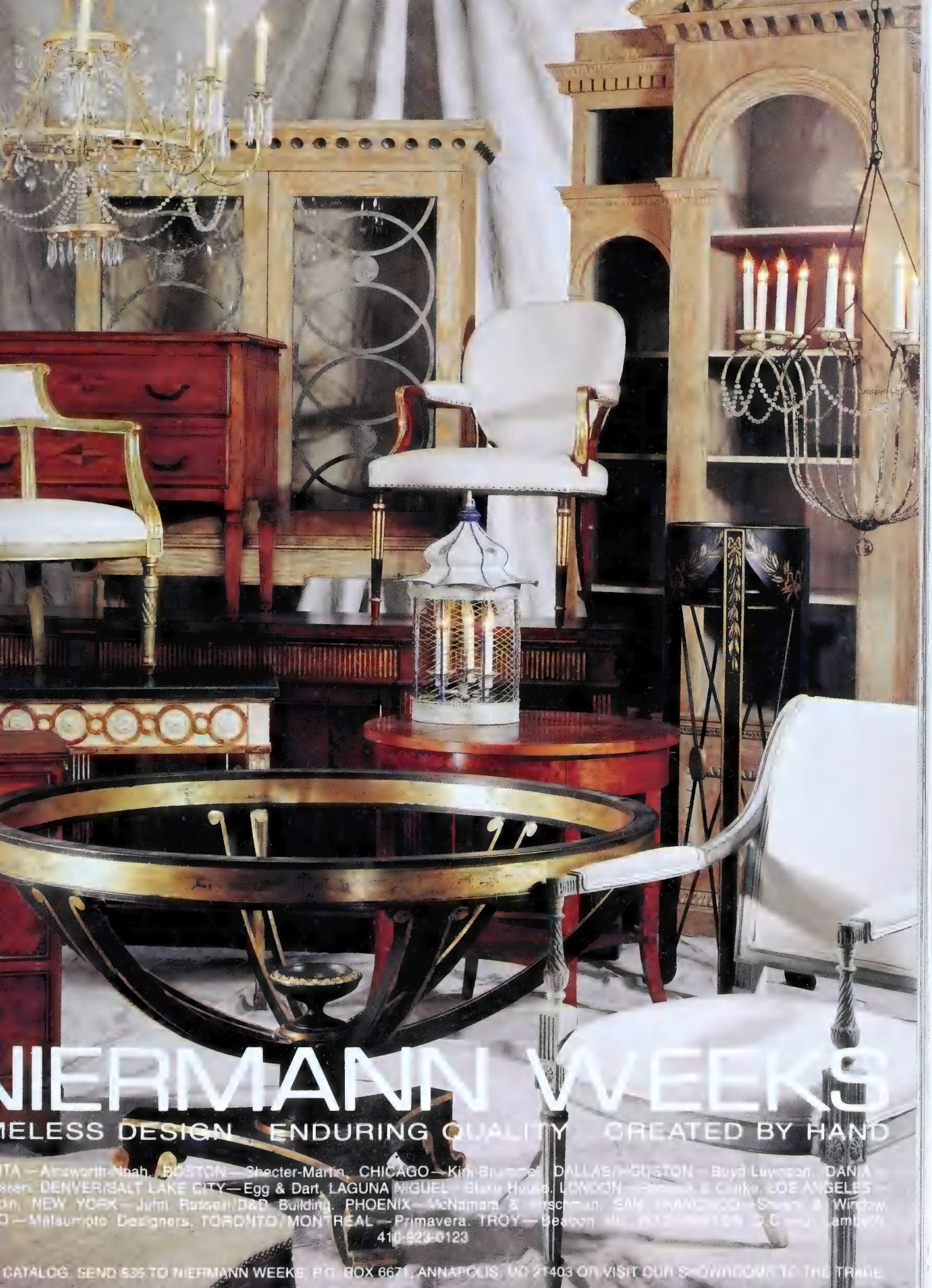

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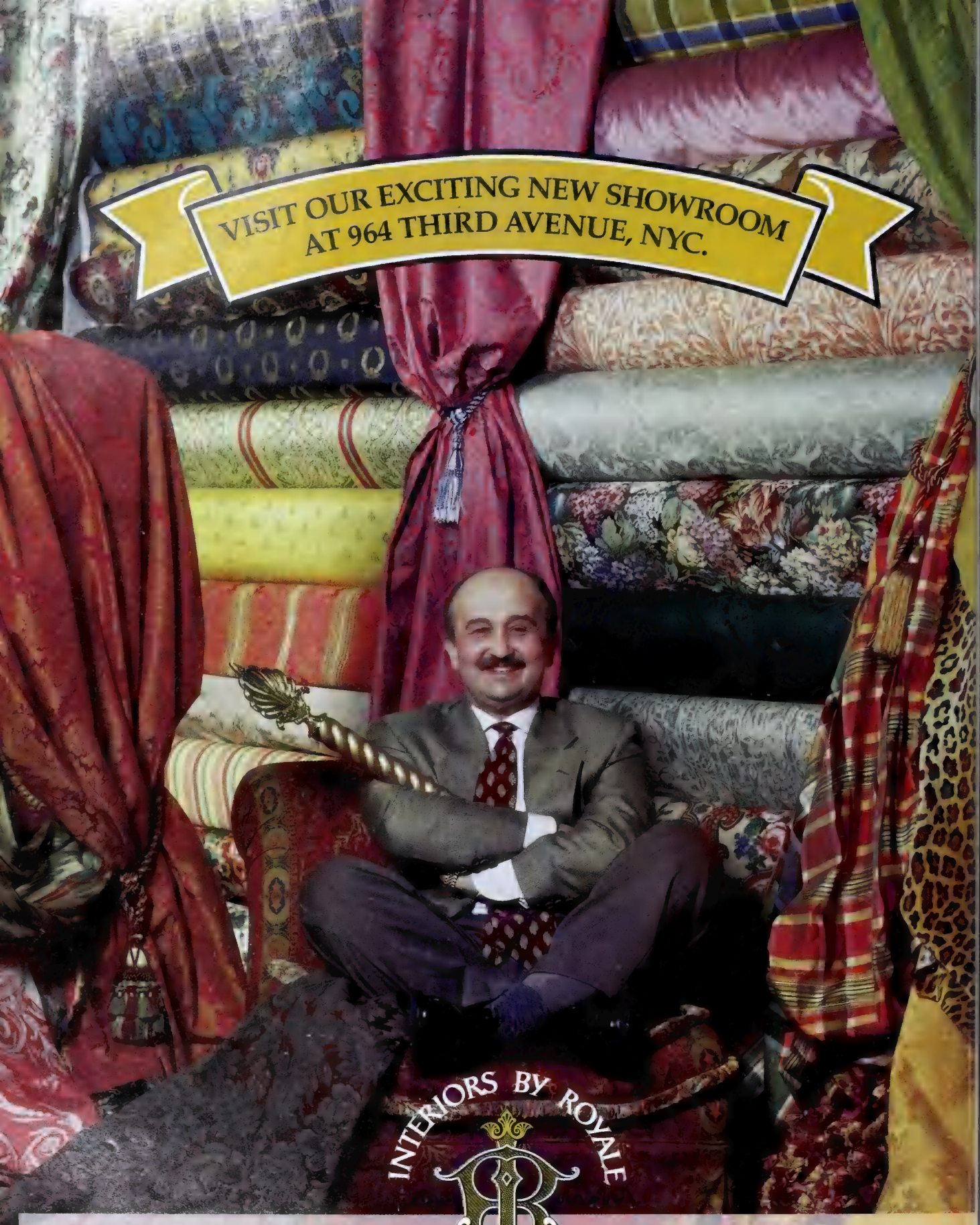


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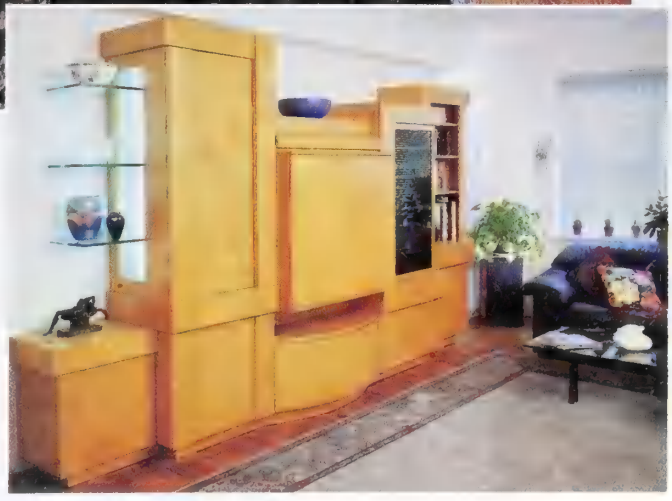


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A pioneer hits sixty

The design collection of New York's MoMA, which led the way to an appreciation of the applied arts in this century, celebrates its birthday with a new installation

BY MARTIN FILLER

Almost everyone with a passion for 20th-century design has been influenced in some way by New York's Museum of Modern Art. Sixty years ago, the founding of MoMA's pioneering design collection signaled a radical turning point in the way the world looks at useful objects: no longer as mundane implements that fade into the background of everyday existence, but as practical works of art worthy of being housed in the same building as the greatest paintings and sculptures of our time. Gone—or at least significantly reduced—was the old prejudice favoring the fine arts above the decorative and industrial arts. MoMA's new democratic attitude proposed that an airplane propeller is as worthy of our admiration as a Picasso.

To bring the public up to date on what has grown to a collection of more than 3,000 objects assembled since 1935, MoMA has reinstalled its permanent architecture and design galleries with more than 200 works, supplemented by an installation of some forty recent acquisitions that will be on view through June 4. The anniversary celebration is a barometer of how the Museum of Modern Art, the most influential arbiter of high-style modernism, views its role at the end of the century it has done so much to define.

Although contemporary furniture, ceramics, glass, and metalwork had been widely displayed to promote better design since the Great Exhibition of 1851 at the Crystal Palace, MoMA's philosophy required it to create a prehistory of modernism >

ABOVE, TOP TO BOTTOM: Steel ball bearing by Sven Wingquist, 1929. Cisitalia 202 GT by Pinin Farina, 1946. Demitasse, Josiah Wedgwood, 1768. Glass vase by Toots Zynsky, 1994. Leaded glass window by Frank Lloyd Wright, 1912.

ABOVE: Frank Gehry's Cross Check chair, 1991. NEAR LEFT: Apple Macintosh home computer by Frogdesign, 1984. Good Grips peeler by Smart Design, 1989.



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SUB-ZERO

The biggest crowd-pleaser in the current MoMA show is the spectacular Ferrari Formula I racing car, designed in 1990

after the fact. Josiah Wedgwood's chaste matte-black demitasse and saucer of 1768 were chosen for the collection because they met the MoMA criterion of a "classically pure perfection that has continued to satisfy twentieth-century judgment." Wedgwood's more famous blue Jasperware decorated with neoclassical figures was disdained. Michael Thonet's sinuous bentwood chairs of the 1850s onward provided a convenient prologue to the whiplash lines of Art Nouveau. The generic laboratory glassware that evolved through centuries of practical refinement bore a prophetic resemblance to the stark geometries of de Stijl and Bauhaus design.

But much else of merit was excluded by MoMA. From the beginning, the collection has favored mass-produced utilitarian objects rather than unique objects by individual craftsmen. Sometimes this has put MoMA ahead of the curve in new attitudes toward art. Well before Andy Warhol's Campbell's soup cans caused a furor in the 1960s, MoMA had elevated ball bearings, wrenches, and Tupperware to exalted status in the design collection.

Occasionally whole styles were eliminated from the canon. In 1958 MoMA's longtime director of architecture and design, Arthur Drexler, haughtily wrote that the museum's "definition of quality excludes bizarre or merely unsuccessful styles.... Even such sincere but unfortunate manifestations as 'modernistic' [Art Deco] furniture which, in the 1920s, imitated the stepped contours of skyscrapers, are not eligible for inclusion." Yet despite MoMA's occasional gaps in the big picture, its educational role has always been unparalleled, and six decades after the design collection's founding there is still a large ready-made constituency waiting for MoMA to decree what is the best of past and present.

The exhibition of objects lately accepted into the permanent design collection extends several of the original principles of the museum while addressing more contemporary issues as well. Frank Gehry's undulating Cross Check chair of 1991 for Knoll carries on the molded-plywood tradition of Alvar Aalto, Marcel Breuer, and Charles and Ray Eames, offering our decade the enduring modernist ideal of affordable high-style seating. In a similar but unrepetitive vein, so do Peter Karpf's laminated beech side chair of 1991, Ruud Jan Kokke's birch plywood Wander stacking stools of 1990, and Bashir Zivari's lacquered bent-plywood Kinderlink children's stools of 1986. The legacy of Michael Thonet lives on in MoMA's attentiveness to one of the central concepts of modernist design. And several ingenious products for the handicapped—including Smart Design's Good Grips kitchen utensils of 1989 and Bob Hall's racing wheelchair of 1986—demonstrate that the grace of intelligent function supersedes all other design considerations at MoMA circa 1995.

New frontiers of technology have always played a formative role in the design collection. Four decades ago, such iconic objects as the Warwick Manufacturing Company's printed plastic circuit of 1958 (a Dubuffet without benefit of the master) and the Pollock-like control panel for the IBM Random Access Memory Accounting Machine of 1950, reflected contemporary developments in painting. Now new acquisitions, including the Apple Macintosh SE home computer of 1984 by Frogdesign, the Apple Stylewriter II printer of 1992 by Tim Parsey, and the VoicePoint audio teleconferencing unit of 1988 by the NEC Design Center, Ltd., illustrate what MoMA's chief curator of architecture and design, Terence Riley, aptly calls "things like things we've never seen." If early MoMA design collection acquisitions derived importance by resembling Brancusis or Maleviches, the latest additions are charting new visual realms that require a more original insight into the definitions of excellence and beauty.

The MoMA design collection accepts about 60 new pieces a year. Among Riley's favorites in the current exhibition are Makoto Komatsu's porcelain sake pitcher and cups, which are, he says, "pinched into odd, asymmetrical shapes reminding me of the sense of the perverse of George Ohr [the mad potter of Biloxi] and also that questioning quality of what is perfect form." Another curatorial enthusiasm is the adjustable keyboard for Apple Computer, Inc., designed in 1993 by Stephen Peart, Raymond Riley, and Davis Shen. "The whole idea that everybody's hands should fit into a traditional typewriter grid is really crazy. Getting to the point where you split it," Riley notes about the Apple model, "so you can take into account how someone's arms are attached to their body makes such beautiful sense."

Without being falsely nostalgic, Riley looks longingly back to the 1950s, which he calls "the golden age of American design. The relationship between design and industry then was one of the few times when good design overcame marketing. Charles and Ray Eames really wanted their work to be mass-produced. That was a crucial part of the ethos when designers understood what industry wanted and industry understood what designers were trying to do. There was a synergy then, and today Apple seems more and more to be one of those companies."

Certainly the biggest crowd-pleaser in the current MoMA show is the spectacular Ferrari Formula I racing car, designed in 1990 by John Barnard. In the grand tradition of what is probably the design collection's most beloved object—the red Cisitalia 202 GT car of 1946 by Pinin Farina—the Ferrari is described by Riley as "no doubt the most popular thing that ever happened" in the collection during his four years at the museum. That canny sense for objects that are not just admirable but also recognizable, enviable, and enjoyable has been central to the enduring grip the Museum of Modern Art has exerted on the imagination for six decades. During those tumultuous years there have been few constants equal to the excellence that this pathbreaking institution has maintained despite the shifting tides of taste. ■

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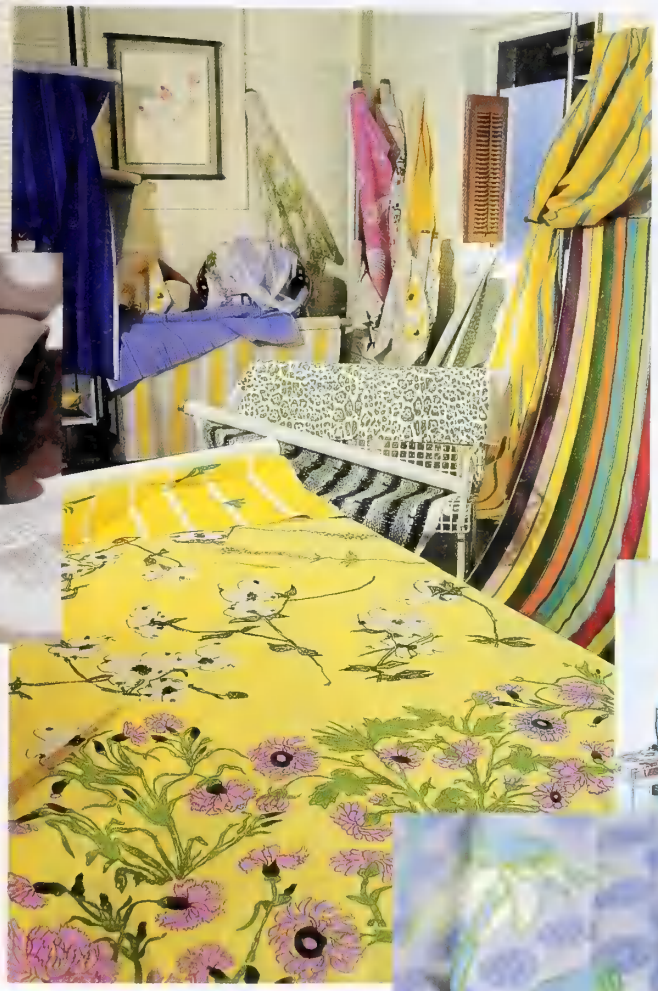
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Fabric of their lives

For four decades the cheerful custom-printed cottons of Leslie and D.D. Tillett have been lavished on homes of the well-to-do. Here's how it all began









me of the Tilletts' nd-printed cottons have come classics, including e fern (TOP), and overscale awberries (FAR RIGHT), en in a room by decorator bert Hadley. CLOCKWISE OM ABOVE: Coordinating ens; D.D.'s studio; hand-awn daisies.

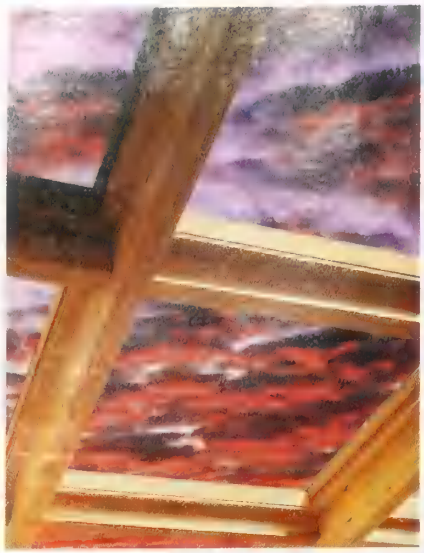
Y DEBORAH MICHEL

Decorator Albert Hadley fondly remembers the st piece of Leslie and D.D. Tillett fabric he ever bought m the husband-and-wife team, over forty years ago. "It was lack square printed with brown walnuts," he recalls. "I think was meant to be a handkerchief."

Hadley's black square is quintessential Tillett—in the clean nplicity of its design, its pattern from nature, and the chic of e unexpected. What people usually think of when they hear e Tillett name, however, is decorating fabrics: entire rooms ashed with bold, overscale fruits and flowers in bright, clear lors. If, that is, they're familiar with the Tillett name at all. "It's hard to remember today how new and fresh their fabrics looked when they first came out," says Hadley. In the 1950s a more formal, heavy-handed look was the fashion in the houses of the wealthy. No one had thought of using casual cottons. "I was the only one doing that sort of printing on canvas," recalls D.D. Tillett. "Sister Parish picked it up and ran with it."

Ran, with Billy Baldwin and others close behind, to clients such as Jacqueline Kennedy, Bunny Mellon, and Brooke Astor. The lively Tillett cottons were often used in vacation houses. Jacqueline Kennedy ordered their fabrics for the Kennedy White House, but there were even more of >

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them in her Martha's Vineyard retreat.

But then, muses Tillett, "that generational thing struck. People brought up with our fabrics frequently tried to get away from what their parents did."

Says Hadley, "In the eighties everyone was doing chintz. Now people are asking for Tillett fabrics again and it's amazing—they still seem brand-new." Certain patterns have become classics—the stylized chrysanthemums, the giant strawberries. A popular one with chevrons is between 25 and 30 years old.

Leslie and D.D. Tillett has always been a small, exclusive concern—primarily because everything is done by hand and to order. The fabrics, designed by D.D., are hand-screened, hand-printed, and sometimes even hand-painted, all out of a charming carriage house on the Upper East Side that has also been the Tillett home since 1948.

It all started when D.D., then a young assistant to *Harper's Bazaar*'s renowned art director, Alexey Brodovitch, was sent down to Mexico to follow up on a story. The subject was the Tillett brothers, Leslie and Jim, Americans who had spent the war years in Mexico helping to establish hand-weaving and fabric-painting industries, and whose father was known for having brought silk-screening to that country. "I came back," says D.D. (the first D is for Doris, the second, she smiles, is her secret), "with a husband." It didn't take long before the two were a team as well as a couple.

Leslie Tillett brought to their partnership a fascination with the printing of fabric. He invented techniques for printing on the then-new stretch fabrics, and the bathing suit as we know it was born. Before that, explains D.D., bathing suits were made out of stiff, confining corset material. His client list included the Korean government (for whom he pioneered work with printed Korean silks), Native American tribes, J.C. Penney, and F.I.T.'s knitting and print departments.

D.D.'s interest, on the other hand, lay less in the process of printing fabric and more in how it looked. "I only knew fabric in terms of clothes," she explains. "My background was fashion, but I had also studied painting. I started designing patterns—drawing flowers from life, whatever I wanted." Leslie, she adds, tended to be responsible for "the wonderful geometrics," although sometimes he, too, dabbled in flora and fauna.

There were several Leslie and D.D. Tillett shops during the fifties: one on East 56th Street in Manhattan; one in Southampton, New York; and one on Worth Avenue in Palm Beach, across from the Everglades Club. The shops carried fabric by the yard, a line of table linens and, for a short period, clothes designed by D.D. Before long, society style-setters such as Joan Payson, JoAnne Bliss, C.Z. Guest, and Whitney Bourne Atwood were wearing Tillett's loose, untailored clothes.

The Tilletts didn't stay in retail for long. "We weren't very good at business," D.D. admits. "We loved pushing out boats but we weren't good at sailing them." One such boat belonged to Palm Beach socialite and clothing designer Lilly Pulitzer. "She popularized Leslie and D.D.'s look and palette," explains fabric designer Jack Lenor Larsen. (After the Tilletts closed their Palm Beach shop, Pulitzer took over a fabric factory they had set up in Key West.)

By the mid-fifties the Tilletts had moved on to interior fabrics, and it was there that they found their niche. (Since Leslie's death in 1992, D.D. Tillett has carried on alone.) All fabrics are still custom-printed on the second floor of the town house on a special table that is 20 yards long. After a pattern is designed and the screens made, the fabric is pinned down to the table and printed by hand screen-by-screen.

The fabrics tend to be used throughout a room as opposed to, say, on a lone armchair. For clients it is a practical as well as an aesthetic decision: Tillett does not set minimum yardage, but will only consider what she calls "a proper order," and works exclusively through designers such as Mica Ertegun and Chessy Rayner. (The Tilletts' eldest son, Dek, is hand-printing some of the older patterns in volume as part of his Tillett Collection, distinct from his parents' company and represented in New York's D&D Building.)

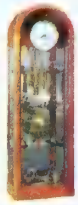
D.D. Tillett, however, is more concerned with creating new patterns than keeping track of old ones. "I'm accustomed," she says, "to looking forward, not backward." ■



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house beautiful
MAY 1995



Beyond the pretty pictures

When I became the editor in chief of House Beautiful four years ago, I wanted to start a new feature that would plumb the layers of meaning that underlie the pictures of houses and rooms that fill our pages. With our features editor Elaine Greene at the helm, we launched Thoughts of Home, the monthly essay that has become a great favorite of readers. In this issue's column, which embodies the spirit I envisioned, John Hough, Jr., writes about the romantic old Cape Cod house he grew up in, and the strong, loving father and mother who formed the sensitive individual telling their story.

Houses almost always play a prominent role in family life; this is the message of another article in these pages, "My Sister's House." I visited there last year when Rachel Blank gave a luncheon in my honor the day I delivered the Silver Anniversary Lecture at the Winnetka Antiques Show. Falling in love with Rachel's sprawling Queen Anne house, I couldn't wait to have it photographed. Rachel's brother, the decorator Mark Hampton, had told us how important the house was to his entire family, so we asked him to write the text to accompany Antoine Bootz's photographs. No one could have done a better job.

My feelings of anticipation were great when I paid my first visit to the restored Saarinen House on the Cranbrook Academy of Art campus in Bloomfield Hills, Michigan, the school that produced many of the design greats of our time. Curator Greg Wittkopp, now director of the Cranbrook Art Museum, has brought back almost every every piece that originally furnished the house—pieces designed by Eliel and Loja Saarinen and executed by the best craftspeople then working on the campus.

Nothing was as moving to me as the moment we left the Saarinens' bedroom to go into the one adjoining, casually described by Greg as "their son's room." Their son, of course, was Eero Saarinen, who grew up to become the creator of the TWA Terminal at John F. Kennedy International Airport and the equally famous tulip-shaped chairs for Knoll. For a moment I was lost in imagining Eero's school days at Cranbrook with Charles and Ray Eames and Florence Knoll, thinking about the collaborations to come when they would play leading roles in 20th-century American design.

Where we live, how we live makes us who we are, and an open, creative home atmosphere is the best place to grow up in. We even got a little creative at the magazine this month. Andrzej Janerka, House Beautiful's art director, redesigned our front-of-the-book Style Beat and news pages. In them articles editor Jane Margolies hopes to bring you more design insights—like the interview with Rose Tarlow by HB's new contributing editor Marilyn Bethany.

Louis Oliver Gropp

EDITOR IN CHIEF



Majolica and home-grown roses symbolize the woman of this house. RIGHT: The front porch, with its old wicker, is where the family greets passing friends.

My sister's house

Mark Hampton and his sister, Rachel, have spent a lifetime decorating together. Here he shows us through her home in Illinois



BY MARK HAMPTON
PHOTOGRAPHY BY ANTOINE BOOTZ
PRODUCED BY CAROLYN SOLLIS

For fifty years my sister and I have been discussing houses and decorating. I use the present perfect tense because the discussion has never stopped. Rachel Blank, my elder, only sister, generously allowed me to play with her dollhouse, and when under my enthusiastic and constant attention that poor rickety pseudo-Tudor affair simply fell apart she was not happy but she tried to be patient.

A few years later we had a much more serious toy to share (or quarrel over)—a playhouse under the pear tree in the backyard with enough space for two or three children. It had electricity and a little, rather dangerous working stove. How our strict, sensible parents could have succumbed to such recklessness has always been a mystery to me. At least we didn't burn anything down—just melted a couple of silver baskets. We never told.

Fifteen years later under that same pear tree I was painting bedside tables and striping canework in a lattice pattern on chairbacks in preparation for Rachel's first apartment when she and my brother-in-law, Rolf, married. From then on our decorating focus turned to real life and has never let up.

Rachel and I have shopped together in New York and Illinois. My wife and my sister have gone to London and Paris and ended up convincing gullible flight attendants that small tables and stools *do* fit in the overhead compartment.

For the past 25 years this lifelong love of houses and decorating that Rachel and I share has had as its main focus the





There are two inviting seating groups in the living room (BOTH VIEWS), **one focused on the fireplace seen at far right** (ABOVE) **and one in the light of the bay window.** RIGHT: **The extravagantly curved, extremely comfortable sofa under the Redouté rose prints was made for Albert Hadley in the 1950s and bought by Mark Hampton out of the storeroom at McMillen Inc. where both decorators worked there. Its previous upholstery was French ribbon chintz.**







A side porch still life with flowers from the garden. RIGHT: The dining table is served by two sets (six each) of almost identical William IV chairs found in London. Duncan Phyfe–style console table.

For more details, see Reader Information

After twenty-five years of decoration, the house remains consistently American, with an unmistakable stress on the furniture Rachel and I knew as children in Indiana





shingled 1890s Queen Anne house she and Rolf moved into when all our children were little. Over the years we have shared numberless holidays in this place we all love, and have had ample time to attend to the continuing process of its decoration.

By now we have redecorated some of the rooms: A teenage boy's bedroom became another guest room when he grew up. The kitchen underwent a major remodeling and Rachel got the island she insisted on over several contractors' objections. The living room retains only its earlier color scheme; all the previous fabrics have disappeared. The dining room has become more elaborate and Victorian. Those Queen Anne houses can absorb a lot of furniture and a lot of styles.

Yet the atmosphere remains consistently American, with an unmistakable stress on the furniture Rachel and I knew as children in Indiana. Everywhere I see reminders of our grandmother, all kinds of uncles and aunts (Aunt Lillian among them: She cut down a dying walnut tree a few years ago and had a chest of drawers made of its wood for one of Rachel's bedrooms). More than anyone I think of our parents, whose emphasis on housekeeping became a part of our family lives.

My sister, the director of a graduate program at Northwestern University, is a very modern woman, but this does not prevent her from being the best cook I know, and one of the best gardeners. We still call her when we need advice about an obscure direction in a recipe; and thank goodness she still calls me when she has a decorating question. If we were twenty years younger, we would be on the Internet filling the air with our daily thoughts on wallpapers, perennials, recipes. Who knows—Rachel may still guide me into the modern world of computers. Until then, long distance works very well.













One of the blessings of the turn-of-the-century house was that no one had removed the numerous original fireplaces (living room example, OPPOSITE LEFT, ABOVE and BELOW). Wallpaper around doorway is a traditional woodblock pattern. ABOVE LEFT: The pantry has its original cabinets, as does the kitchen (ABOVE RIGHT). LEFT: The kitchen porch overlooking a terrace. ABOVE: Once the son's room, now a guest room.



In an architecturally formal room, Wolf manages to suggest a contemporary informality by jauntily slipcovering a Louis XVI armchair in blue-gray silk from Manuel Canovas. Club chairs and sofas are upholstered in Santa Barbara linen from Hinson & Co., and chenille from Ian Wall.

Pale perfection

Manhattan designer Vicente Wolf takes a classic Central Park West apartment and filters it through his modernist sensibility to compose a serene, elegant, yet unpretentious space







BY CHRISTINE PITTEL
PHOTOGRAPHY BY THIBAULT JEANSON
PRODUCED BY DARA CAPONIGRO

He must have been brushing up on his Baudelaire before he redid this handsome tree-top-level apartment overlooking Central Park. Vicente Wolf's work is perfectly portrayed in the poet's description of a place where all is order and beauty: *"luxe, calme, et volupté."*

The three-bedroom apartment, bought by an investment banker with a wife and three children, had good bones—high ceilings, fine moldings, French doors, and ample light. Wolf simply chose to heighten its character and reorganize the layout to create a comfortable contemporary environment within a restored 1904 shell.



In the living room he stripped and lime-rubbed the traditional chair rail, smoothed out the plaster walls, and painted them pure white. "I like to deal with old spaces in a contemporary way," he explains. "White gives the room a freshness. If it were beige it would start to get old again." Wolf removed a dividing wall added by a previous owner to reconstitute the forty-foot-long living room, with a fireplace at one end and French doors opening to the library at the other. "I wanted you to walk in and feel the graciousness of the space," he says. Because he kept everything off the walls—including the furniture—the volume of the room reads more cleanly. Two seating areas, centered at each end, allow free circulation around the room and access to the various connecting doors.

Furniture isolated in space must have a certain presence, thus every piece, other than the occasional antique, is custom designed. "When a client comes to me," says Wolf, "it's no different than going to a couture house where things are tailored to suit the client's personality and body." Curving sofas and club chairs upholstered in creamy chenille and natural linen reflect the designer's characteristically light, neutral palette, set off against dark mahogany-stained floors with sea grass mats. A 5½-foot-square mirror framed in gold leaf gleams

Every detail counts. ABOVE, FROM LEFT: **Window shades made of blue cotton soften the light. View of the living room from the library. Wolf designed the mirrored shield sconces.** OPPOSITE: **The designer likes to enliven dining rooms, which are usually formal, by mixing chairs around a table, this one set with Wolf's Damask china.**





The children like to eat at the white Formica table surrounded by Drapo chairs from Niedermaier slipcovered in black leather. OPPOSITE: The only color in the kitchen comes from an array of cookie jars collected by the client and his father.

For more details, see Sources for Information



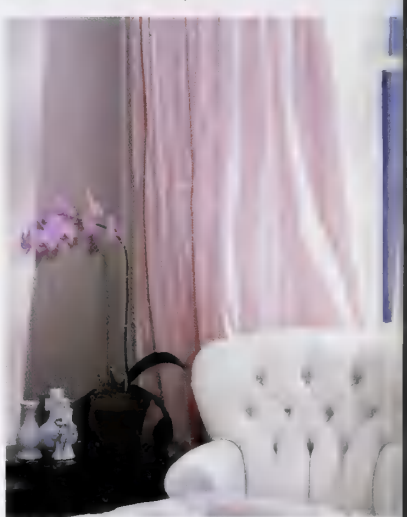




"I like to have some introverted rooms and some extroverted rooms, so you can move from darkness into light," says the designer

above the fireplace and replicates the proportions of the mantel. "*Everything* is deliberate," says Wolf. "I like very balanced settings along with neutral fabrics to create calm."

The only note of color is the pale blue-gray silk that slipcovers the Louis XVI armchair, reiterated in subtly different tones on the throw pillows and window shades. "Even on a gray day you sense a blue sky at the top of the windows," says Wolf. The mood shifts in the adjoining library, where the carpet and striéd walls are a stormy slate blue. The leather furniture matches the living room ottoman. "There are certain themes that thread through the space," says Wolf. The black granite-topped dining table is skirted in the same linen as the club chairs, and two of the dining chairs are slipcovered in blue-gray silk. Like a reverberating chord, a gold-leaf mirror reappears in all three rooms.



Wolf wanted the dining room lit softly, so he designed mirrored sconces with shaded lamps bracketing a candle: "You can dim the lights and just have the flicker of the flame reflected in the mirror." The glow in the master bedroom comes from the dusty rose linen upholstering the walls and the pale pink silk curtains that blush with the morning light. "Women should look beautiful when they wake up," he says.

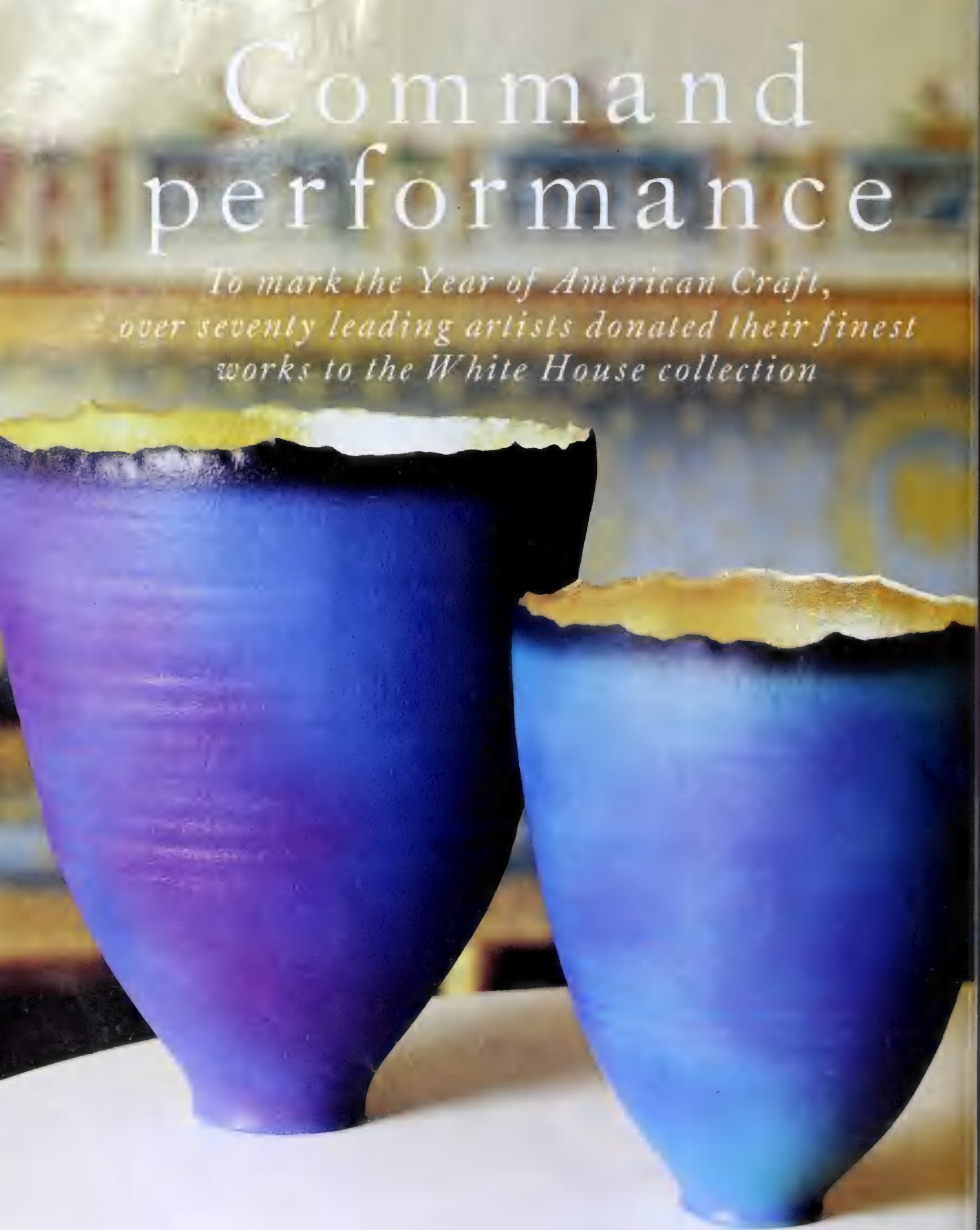
The previous owner had relocated the kitchen but Wolf reverted to the original plan, designing his interpretation of what the kitchen might have been, updated for the nineties. The glass-fronted cabinets suggest the past, but their clean lines and square proportions are clearly modern. "Modern is a state of mind, not a selection of furniture," says Wolf. "I didn't try to re-create the past; I tried to bring the past forward."

More thoughtful touches, ABOVE, CLOCKWISE FROM TOP: **Frosted glass wall in the master bath opens to reveal a shower stall and makeup table. Curtains made of pink silk from Manuel Canovas billow in the master bedroom. A hint of 1930s Hollywood—the wall channel-upholstered in cotton/linen from Norbar Fabrics.** OPPOSITE: **Granite and nickel Hi-Lo table in the library changes from cocktail to dining height.**


JOSEF SUDEK

Command performance

To mark the Year of American Craft, over seventy leading artists donated their finest works to the White House collection



Cheryl Williams's bowls with their glowing interiors of gold were used as centerpieces for a small White House dinner. OPPOSITE: White House crafts-collection pieces, seen on the State floor and in the family quarters, CLOCKWISE FROM TOP LEFT: Dante Marioni's blown-glass bowl; Harvey Littleton's blown-glass sculpture; Sharon and Leon Niehues's fiber basket; Dale Chihuly's blown-glass bowl; Ronald Fleming's wood burl bowl; Randy Stromsöe's metal footed bowl; Cliff Lee's porcelain peach vase; Toots Zynsky's multicolored fused glass vessel. CENTER: David Ellsworth's wood-grained vase.





This spring and summer, the public will be able to see these objects at the National Museum of American Art in Washington

BY MARIAN BURROS
PHOTOGRAPHY BY JEFF McNAMARA
PRODUCED BY DARA CAPONIGRO

As guests were leaving the White House after a state dinner last year, one of them, Dale Chihuly, dressed in a dinner jacket and his trademark paint-dripped sneakers, was spirited upstairs to the family quarters for a glimpse of his spectacular bowl. It is one of 72 pieces of 20th-century American crafts that have been donated by artists to the White House. The objects are displayed on a rotating basis in the Executive Mansion's public and private spaces. In 1993 First Lady Hillary Rodham Clinton began the collection to celebrate the Year of American Craft.

Mrs. Clinton sees the contemporary collection as a continuation of the crafts the White House has been gathering for nearly 200 years. "Now crafts have moved into a different realm and it seemed we should bring the holdings up to date," she said.

For that the White House turned to Michael W. Monroe, the curator of the Renwick Gallery of the Smithsonian Institution's National Museum of American Art in Washington, D.C. What he chose represents the diversity of the American crafts scene. "It mirrors what is going on culturally," he said. "There is no one clear movement but a wide latitude and opportunity for expression. Old and new techniques link 20th-century technology and traditional form. These pieces are full of energy, a tour de force of technical skill, a marriage of wonderful technique and wonderful vision."

The mediums of glass, ceramics, metal, wood, and fiber are represented. Among the most important is Chihuly's sculptured blown-glass bowl. "What's exciting about Chihuly's work is his sense of baroqueness," said Monroe. "He is a master at capturing the power, fragility, and fluidity of glass."

Harvey Littleton's three pieces of elongated glass in blue with pale pink cores are also in the family quarters. Other pieces like Mary Ann "Toots" Zynsky's fused glass bowls are rotated on the state floors of the White House. Monroe likens her bowl to pieces of colored spaghetti. "It's as if she is painting an abstract expressionist work with big brushstrokes," he said.

Among the artists represented at the White House who use classical forms, the glassblower Dante Marioni is known for his electric colors. He contributed two pieces, including a shallow footed bowl in vivid yellow accented with black. James Randy Stromsöe also borrows from the classics, using precious metals. With gold leaf, pewter, and silver he created a bowl of elegant proportions that makes a strong architectural statement. Drawing on a different classical tradition, Cliff Lee's beautifully articulated peach-shaped porcelain vase is related to his Asian background.

The stoneware Prayer Bowls by Cheryl Williams reflect a very different ceramic tradition. "Refined, elegant, and precious," pronounced Monroe. "Out of fire, water, and mud emerges luminosity. The interior gold is a surprise, like breaking open an egg."

Looking at a bowl made by Ron Fleming of a single burl of redwood, Monroe said, "Technically it is spectacular, and it has an incredible vigor." In contrast with Fleming's highly decorative open form is the simple closed form of master wood turner David Ellsworth's wooden vase; it lets the grain of the wood speak for itself. "The vase is straightforward and direct," said Monroe, "the perfect meshing of form and material.

"There are a lot of these pieces I'd kill to have across the street," Monroe added, refering to the Renwick's location on Pennsylvania Avenue opposite the White House. From April 28 through September 4, the crafts objects will be on exhibition at the Smithsonian's National Museum of American Art.



The Blue Room at the White House set for dinner guests, using pieces from the permanent crafts collection. OPPOSITE: Details of this dinner, from the left, show the Cheryl Williams bowls in use, the First Lady's place setting, elongated ceramic vases by Michael Sherrill.

Wellspring of modernism

For six decades designers have come to study at Cranbrook. Now the rest of us have a reason to visit: Saarinen House has been restored and opened to the public



The distinguished architect and design school president Eliel Saarinen planned his Michigan home so that all the details harmonize. The hexagonal pattern of the paving in the rear courtyard is mirrored in the rug in the octagonal dining room (above). The table and chairs were designed by Saarinen and built by the company Master Craftsman. Portières are reproductions of the ones Loja (Mrs. Eliel) Saarinen planned for the room.





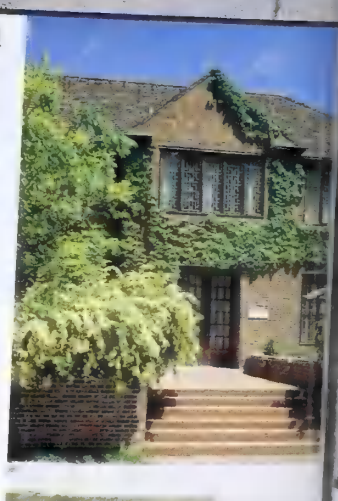
Eliel Saarinen modeled Cranbrook's row houses, including his own (RIGHT), on housing in his native Helsinki. First-floor plan (OPPOSITE) shows how the house and grounds interrelate. The building wraps around a rear courtyard, which steps down to a garden. The book alcove in the living room (ABOVE) faces the street. Saarinen's office at the rear of the house overlooks a long fountain.

BY JANE MARGOLIES
PHOTOGRAPHY BY OBERTO GILI (INTERIORS) AND BALTHAZAR KORAB (EXTERIORS)
PRODUCED BY SARAH KALTMAN

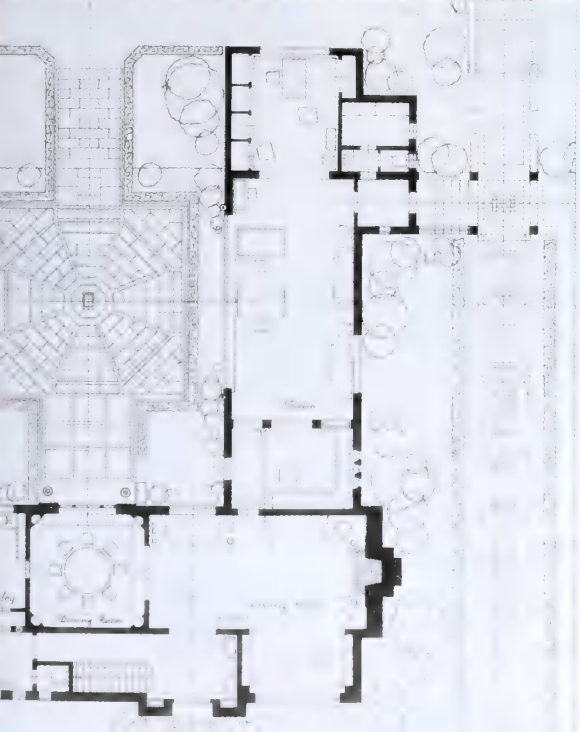
SAARINEN HOUSE

The year is 1939 and Charles Eames, Florence Knoll, and Benjamin Baldwin are among those gathered at the home of their school's president, Eliel Saarinen, for an end-of-term party. The guests have spent their year at Cranbrook Academy of Art designing furniture, weaving, or working in metal. They have absorbed the philosophy of Cranbrook's founder, Arts & Crafts enthusiast George Booth, who believed that all the crafts must work in harmony with architecture. Saarinen House is a masterful example of that philosophy. It is easy to imagine these talented artists and designers peering over punch glasses and scrutinizing every detail of the architect's work.

Saarinen House is part of a double row of modest brick houses that form the spine of the campus in Bloomfield Hills, Michigan. The two-story houses sit right on a narrow street, so in a few quick steps you are at the entrance. If you are unimpressed by the plainness of the exterior, disappointment vanishes as you push open the carved oak



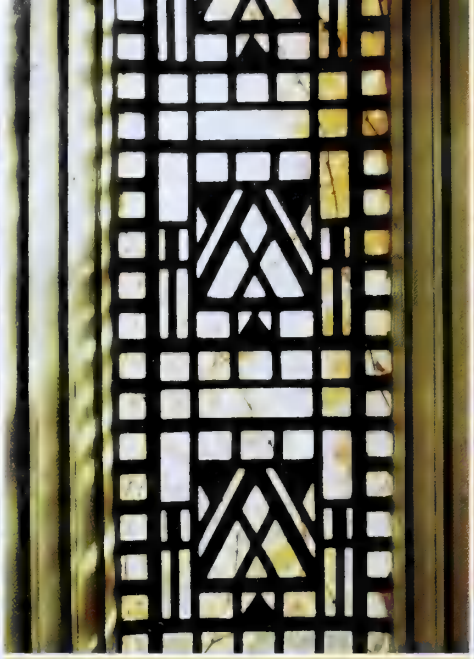
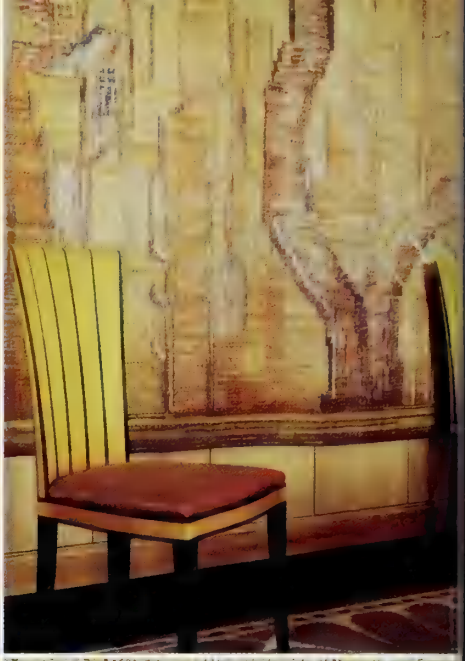




door. Step inside and see the strongly architectural furniture that Saarinen designed and that craftsmen on campus made to his exacting specifications. Rya rugs remind you that Saarinen, a participant in Finland's National Romantic Movement, admired his country's native crafts. In the jewellike octagonal dining room, crowned by a golden dome and punctuated by brilliant red display niches, the elegance and luxuriousness is stunning.

Saarinen completed the nine-room house in 1930 and lived there until his death in 1950. Subsequent presidents also resided there, and altered it as they wished. By the time Roy Slade became president in 1977, Saarinen's interiors had been all but obliterated. Slade began the slow process of restoration, documented in a book published in April, *Saarinen House and Garden: A Total Work of Art* (Harry N. Abrams).

In the sparely furnished living room (ABOVE), Loja Saarinen's rug is used to define the axis and direct the eye to the fireplace of Pewabic Pottery tile. The fireplace and the bronze andirons—peacocks, a favorite Saarinen motif—were created for a 1929 exhibition at New York's Metropolitan Museum of Art. The bench against the wall is covered, in Scandinavian fashion, with a rug that drapes to the floor.









Typical of Saarinen's pared-down symmetrical arrangements is this corner of the living room. Throughout the house, spaces are warmed by handcrafted details. CLOCKWISE FROM TOP LEFT: Filmy curtains in the book alcove let in light while revealing the pattern of leaded windows. Stained-glass windows have faintly green and lavender panes. Saarinen's dining chairs in front of tapestry by Finnish artist Greta Skogster. Detail of tapestry. The living room fireplace tile is bordered with silver. Rug in the "cozy corner." Inlaid table in the book alcove. Silver bird always stood at the center of dining table. CENTER: Hollyhock, Saarinen's favorite flower, on his desk.





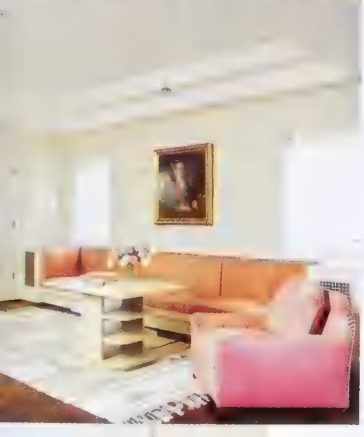


In the vaulted studio (BOTH VIEWS ABOVE), **students once bent over drafting tables. At one end of the space was Saarinen's office** (ABOVE, IN FOREGROUND). **At the other was the Saarinens' "cozy corner"** (OPPOSITE), **with stained-glass windows and carved-oak banquettes. Fluted piers trimmed in green and black divide work and living spaces. All the hanging lamps were designed by Eliel Saarinen.**

"The dining room, which epitomizes Saarinen's desire and ability to create a total work of art, was in the worst shape," says Gregory Wittkopp, director of the Cranbrook Art Museum, who took charge of the restoration in 1988 when Roy Slade permanently relocated the president's residence. The gold-leaf dome had been painted white, the display niches had disappeared beneath Sheetrock, the golden fir paneling was gone. Wall-to-wall carpeting covered oak floors that Saarinen had carefully colored with lamp black and brown stain.

Relying on architectural drawings, old photographs, and an article on Saarinen House published in House Beautiful in 1933, Wittkopp began to piece the interiors back together again. An analysis of wood and plaster samples revealed the original paint colors and finishes. Furniture that had been handed down in the Saarinen family or scattered about the Cranbrook campus was returned. "We've been able to locate almost all of the items







that are seen in old photos," says Wittkopp. Most helpful was a Swedish woman who kept house for the Saarinens in the 1930s. "She brought the house to life," notes Wittkopp gratefully.

In many ways the restoration was done in the same spirit as the original construction. Just as Saarinen worked with the cabinetmaker, metalsmith, and other craftspeople in residence, Wittkopp recruited Cranbrook's graduate students, particularly those in the textile department. These artists painstakingly re-created the curtains, portières, and upholstery fabrics that Saarinen's wife, Loja, designed for the house. "For students it was a labor of love," Wittkopp says, "as well as a chance for them to delve into the past."

Saarinen House, open May to October, is one of many buildings Saarinen designed for the Cranbrook educational community, which sprawls over 315 acres of gardens, ponds, and lawns and includes three private schools, Brookside, Kingswood, and Cranbrook. The Institute of Science, also on campus, is a museum with an educational mission. The Saarinen buildings are in constant use but are lovingly cared for. Saarinen House is now part of the Cranbrook Art Museum, reflecting the fact that the school values its old buildings as much as it does the new art being created in the classrooms.

The private rooms on the second floor have a lighter, less opulent feel. SMALL VIEWS, CLOCKWISE FROM BOTTOM LEFT: **The Saarinens always ate breakfast in this sunny alcove just outside the bedrooms. Ruffled curtains are an unexpectedly feminine touch in the master bedroom. Art Deco furniture in the master bedroom was designed by Eliel Saarinen's son, Eero, also an architect. The bath is tiled floor to ceiling.**





This side entrance leads directly to the studio, so students would come and go without passing through the private rooms of the house. The Saarinens summered in Finland and planned their Michigan garden so it would flourish upon their return in the fall. The vines climbing the brick walls turn brilliant red. The gardens have been restored by Diana Balmori.

OPPOSITE: In the "cozy corner," geometric pattern and a unifying color scheme tie together the rug draped over the banquette, the rug on the floor, and the stained glass. In front of the windows stands a bust of Eliel Saarinen sculpted by his son, Eero.

For more details, see Resource Information

Perennial borders

Ever more popular, wallpaper borders can form an instant frieze at the ceiling line or dramatize wainscoting, windows, or doorways in any room of your house. Here is our pick of the new ones

PHOTOGRAPHY BY NEDJELJKO MATURA · PRODUCED BY KATHLEEN MAHONEY





1. Pompeiian Scroll from the Ornamenta Collection by Scalamandré; 2. Fringed Festoon Border from Schumacher's Library of Congress Collection; 3. Delftware by Scalamandré; 4. Tierni Border and 5. Vine & Swag Frieze by Schumacher; 6. Designers Guild border from Osborne & Little; 7. Secret Garden border from the Charades Collection at Osborne & Little; 8. Afrique by Gramercy; 9. Le Potager Safran by Pierre Frey.

For more details, see Reader Information


Rembrandt

An American sampler



Classics from our turn-of-the-century vernacular are the inspiration for a collection from Century Furniture. Mixed with brights and whites, pieces of the past are reinvented

Cobalt blue walls electrify a living room (LEFT) with little pattern. Century's Country Cousins oak bookcase and pedestal dining table lighten up with upholstered seating in lemony yellow and lipstick red. Floor lamp with red shade, Intérieurs. ABOVE: A lace cloth relaxes the table; Century's twig chair has the modern surprise of a raffia seat. Wooden hand, enamelware pitcher, Rooms & Gardens. Tray, Treillage.



BY JILL KIRCHNER
PHOTOGRAPHY BY
ANTOINE BOOTZ
PRODUCED BY
DARA CAPONIGRO

An Indiana hickory stick settee, a Victorian oak sideboard, a low-country plantation bed, a Mission-style dining table: This is the furniture that was being snapped up by the burgeoning middle class at the turn of the last century, and this is the furniture revisited in Century Furniture's four Country Cousins collections. Prairie Crafters, Carolina Morning, Oaklahoma (pun intended), and Jonas Ridge (a hill community in North Carolina) offer pieces based on American classics with as much to recommend them now as one hundred years ago. "They are all related to our American experience," says the collections' designer, Jim Peed.

Peed borrowed from the spirit of the past rather than interpreting it literally, sometimes "re-creating the feel of the architecture as much as the furniture." To design a Prairie-style bed, for example, he looked at the buildings of Frank Lloyd Wright and Louis Sullivan. The scaling of the stick furniture is more delicate than most originals because "I didn't want the look of a hunting lodge," says Peed.

The pieces are designed to be intermingled: "The essence of design is found in contrast," believes Peed—a philosophy we have echoed by placing [illegible] niture in simple, pared-down rooms [illegible] mod[illegible]n edge of bright color, lots of white, and you [illegible]al informality.



urn-white Carolina Morning
ok-back armchairs and a gateleg table from
e sattne collection match the easygoing
ood of a garden dining room. Stone
est, John Rosselli. Tin pitcher, Wolfman-Gold.
. The cottage-style Jonas Ridge armoire
ith a fruit-motif stencil and hardware and the
oxy pine dresser bring bedroom pieces
to service as sideboard and storage. Wire urn,
térieurs. Glazed pots, Rooms & Gardens.











The focal point in an all-white bedroom/sitting room is the Carolina spool bed set against the tapestry-hung trapunto quilt. In appealing contrast: the Kartell trolley table and the schoolhouse chair. OPPOSITE, TOP: A twig settee is brightened with white canvas cushions; the Prairie Crafters bookcase holds bedding. CENTER: A tufted scroll-back chair, looking crisp in corded white, sits by a simple Oaklahoma console. BOTTOM: Cherry wood headboard scrolls behind eyelet pillow shams from Peacock Alley.

For more details, see Reader Information and Prices & Sources

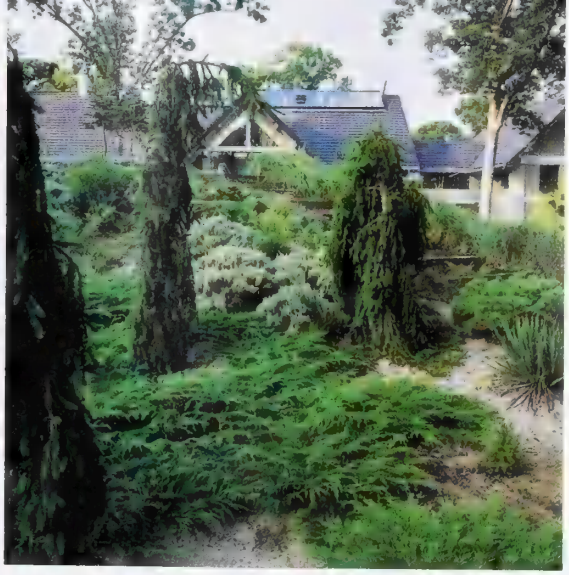
Fearless gardening

With his genius for color and texture and with total confidence, textile designer Jack Lenor Larsen creates a gorgeous masterwork in plant materials



LongHouse forms the backdrop for a spring display of daffodils v[illegible]nted with vinca minor. Ob[illegible]ou[illegible]wise, [illegible] gatehouse entrance to the [illegible]ns: the dune garden with weep[illegible]orway spruce, prostrate [illegible] and santolina; daffo[illegible] a woodland walk.







BY PAULA DEITZ

PHOTOGRAPHY BY CURTIS TAYLOR

What could be more audacious than a red garden? Just as everyone else in the Hamptons is fine-tuning English borders with muted lavenders and grays, Jack Lenor Larsen, America's master weaver and colorist par excellence, takes the plunge with blossoms in three brilliant shades of scarlet seen behind red-painted posts (overleaf). Thinning out his woods, Larsen was left with a stack of odd-sized trunks of cedar, the plentiful pioneer tree of East Hampton, New York's Northwest Woods where he lives. He thought he would use them in an allée. When he was executing this part of his garden he experimented by arranging two parallel rows of these trunks in descending order to create the heightened perspective found in Chinese gardens. But the inspiration for the color he would paint the trunks came from Japan.

Jack Larsen soaks up the cultural essence of every country he visits in his endless search for unusual weaving techniques. After he decided to paint his avenue of posts in the fiery orange red of ceremonial Shinto gates called *torii*, it only seemed reasonable, he explained, to reinforce this accent with swaths of red azaleas. But he did not stop there. Behind the plush red of these almost biblical





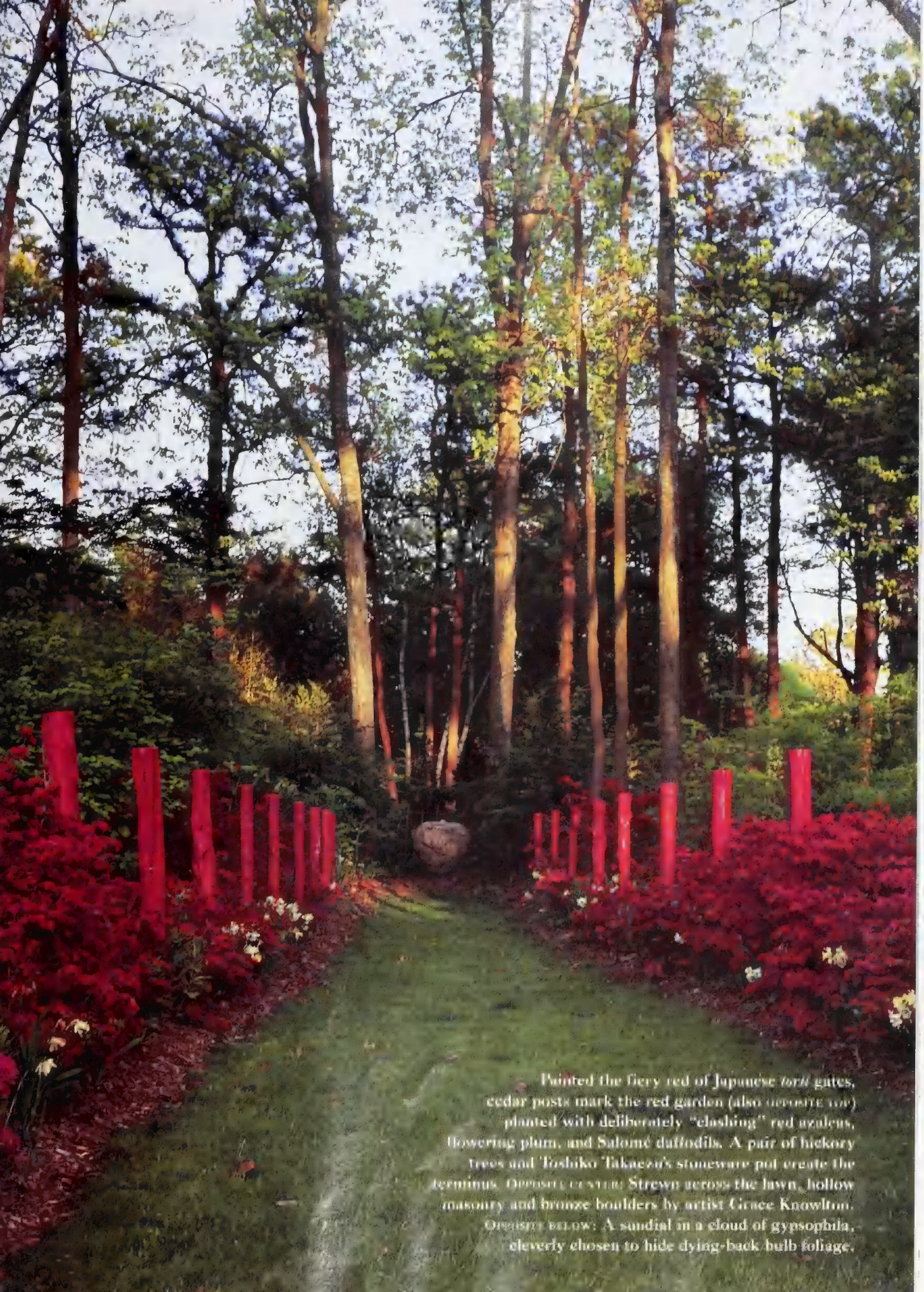
burning bushes are purple-leafed flowering plums and Japanese maples, and below them, for a cool touch, white Salomé daffodils.

After many years of living in this area in his famous Round House, a domicile based on African influences, Larsen, never one to do anything by halves, began afresh by clearing the tangled sixteen-acre property next door to build a new house. It would be inspired by the design of the 7th-century Shinto shrine at Ise in Japan. "Vistas into the garden became a critical determinant to the number of glass walls we would insert between the masonry [illegible] of the house," he said as he walked [illegible]or from room to room [illegible] various outdoor views. He [illegible]d in one of his garden uni[illegible] khaki gaucho pants, Kelly green sweatshirt, indigo and white neck scarf, and beige beret. After a visit with Larsen there are always deep insights and sharp witticisms to report, and also an interesting costume.



His massive new country home, called Long-House, is raised on piers and has outdoor living space underneath. Its silhouette of overhanging roofs and gabled facades is topped by crossed bargeboards. Connecting house to garden is a moon-viewing bridge that overlooks a formal arrangement of woody perennials planted in granite-edged rectangular beds.

The surrounding gardens, set within a framework of long berms, now hedges, which originally separated farm fields in the 18th century, are tucked in between a manicured



Painted the fiery red of Japanese *torii* gates, cedar posts mark the red garden (also OPPOSITE TOP) planted with deliberately "clashing" red azaleas, flowering plum, and Salomé daffodils. A pair of hickory trees and Toshiko Takaezu's stoneware pot create the terminus. OPPOSITE CENTER: Strewn across the lawn, hollow masonry and bronze boulders by artist Grace Knowlton. OPPOSITE BELOW: A sundial in a cloud of gypsophila, cleverly chosen to hide dying-back bulb foliage.







woodland with grassy trails and meadows and a surprising group of sand dunes complete with beach grasses. Yes, sand dunes. They, too, are designed and manicured. When the house and an adjacent pond were excavated, the subsoil was banked up around LongHouse to shield it from the road and, away from the house, to create an amphitheater. Then local sand was brought in by the truckload to cover the hills and complete the illusion of natural grass-covered dunes at the beach.

Changes of level and a system of pathways lend drama to an almost completely manmade landscape that in its natural state is flat. From the beginning, Larsen's plan was for a public garden and arboretum to demonstrate adventurous design ideas and to display species and cultivars that are compatible with the region. In spring, the show begins with burgeoning fields of at least 220 cultivars of daffodils. Each year he adds 15,000 bulbs raised in Holland.



A series of walled gardens along the western facade of the house establishes a more intimate scale, beginning with a white garden planted in a checkerboard arrangement. With cobbled squares and small-leafed boxwood and ilex alternating with blooms—from early snowdrops to late nicotiana and cleome—the garden has continuous structural interest. A colorful and durable heather garden planted in sand lies at the threshold of a fifty-foot-long lap pool and garden, where flower borders are reflected in the clear black surface of the water. Last in the suite of enclosed areas are the sunken rose garden where pale blossoms dominate and a *(Continued on page 148)*



Beyond the heather garden, flower borders are reflected in the lap pool. OPPOSITE: Stuccoed columns with balustraded wooden trusses (ABOVE) frame the pondscape. The Ming Dynasty stoneware pots originally served as porcelain shipping containers. OPPOSITE CENTER FROM LEFT: In a display of garden ornaments: a semicircular beach with zebra grass; an applique in the sunken rose garden. OPPOSITE BELOW: Gazebo in a field of daylilies.



A link to the

Architect Bryan Lewis turns a crumbling gardener's cottag into a



The addition echoes the gabled form of the cottage. CLOCKWISE FROM TOP LEFT: Bluestone on the terrace extends to the floor in the link. The addition is faced with painted clapboard. The new entrance to the house. At left, the original shingled cottage; at right the new clapboard wing.

present

to a bright new home for his family

BY SUSAN ZEVON

PHOTOGRAPHY BY SCOTT FRANCES

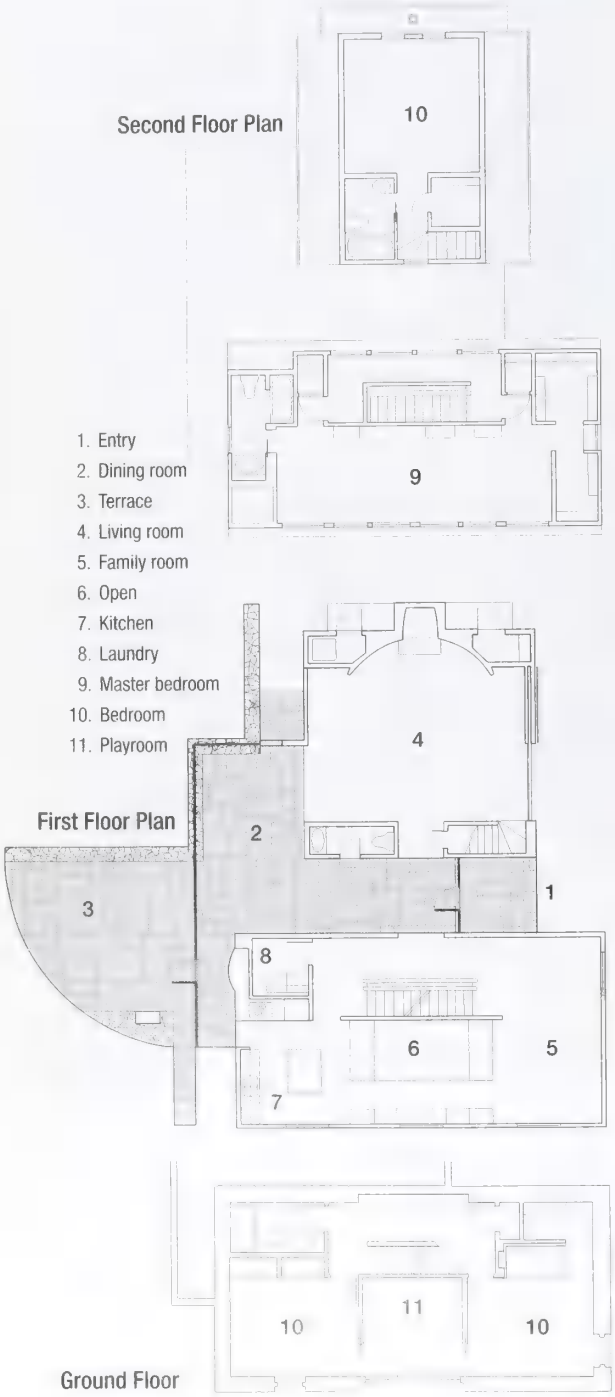
It was raining into the living room and weeds were sprouting from the roof when Bryan Lewis and his wife, Petie, first saw the abandoned gardener's cottage. The small shingled 1920s house was, according to Lewis, an architect with Pei Cobb Freed, "well on its way to being reclaimed by nature." But what others saw as a lost cause Lewis saw as "an opportunity to really design something rather than just renovate." The couple had begun to despair of finding anything they could afford in the very desirable suburb of Greenwich, Connecticut, where they were renting a house and sending two children to school, so they decided to take on the challenge.

Next to the house a "party barn" that had been built in the 1970s was too tumbledown to salvage, so Lewis demolished it to its foundations and replaced it with a new wing in simple vernacular style. This clapboard-sided space forms a living room with a guest room in the gabled attic above it. Completely gutting and remodeling the three-story cottage, Lewis moved the entrance and public spaces up to the middle level, placing the master suite above and two bedrooms and a children's playroom on the ground floor, which burrows into a steep hillside.

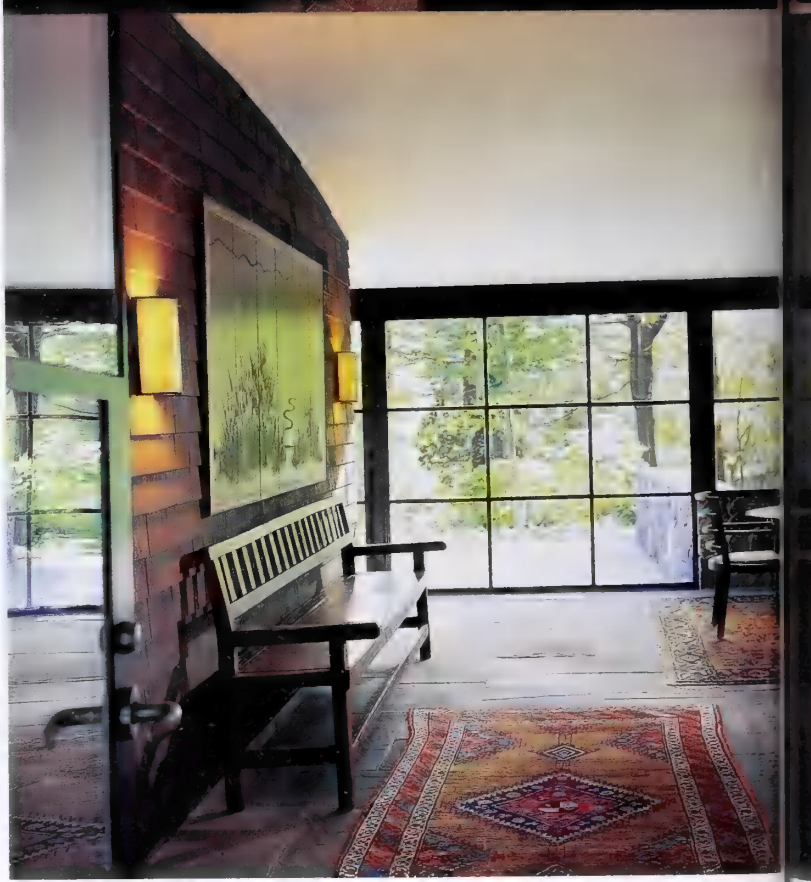
The physical and philosophical center of the renovation is a steel-and-glass link between the original cottage and the party-barn wing. Not only does it open all the rooms on the main level to a view of the wooded hillside, flooding the house with light, it brings the entire project clearly into the present, reflecting the architect owner's modernist predilection. The link provides a new entrance to the house, shifting the front door from the street to a new motor court. The link's long entry hall turns the corner to become a dining room that is brightened by a steel casement window system on two walls. "This room," Lewis says, "is a wonderful place to watch the seasons. In cold weather you feel you are sitting in a winter garden." The connecting structure is supported by a new stone retaining wall that, the architect explains, "enters the house, becomes an integral part of the dining room, and leaves to form the wall of the garden terrace."

While Bryan and Petie Lewis saved the house from being "reclaimed by nature," during the two

years they lived there they felt very close to the earth and trees and sky. Bryan says, "We could be inside where it was very private and still enjoy the outdoors." Petie recalls, "In winter I would sit on the living room sofa with the snow falling all around me, yet be toasty warm." The family has since transferred to Austin, Texas, where they are remodeling a 1930s farmhouse. Lessons from the Greenwich remodeling? "I learned that the things I was most afraid of, the introduction of vibrant color and the Miesian glass addition, were the most successful," Bryan replies. Petie adds, "It's easier the second time around."







Because the house is built into a slope, the entry could be placed on the middle level and all the main public rooms, once on the ground floor, moved there as well. CLOCKWISE FROM TOP LEFT: The curved plaster wall surrounding the living room fireplace was bronze-leafed by Kate Loye. Floor-to-ceiling shelves in the

"In winter I would sit on the living ro



chen hold owners' collections of architecture books
d cookbooks; countertops are oak with an ebony stain to match
e floor. Dining room table was designed by Chris Lehrecke.
alls inside the entry are painted to match the clapboard.

r more details, see Reader Information

fa with the snow falling all around me, yet be toasty warm"

All-American

Two talented chefs reinvent ten of our favorites



Cobb salad



Pepper steak



Potpie



Hash

BY JANE ELLIS

PHOTOGRAPHY BY ELIZABETH ZESCHIN

"Although there's still a demand for the American classics, many of our customers are looking for lighter versions with a more vibrant taste," says Michael Lomonaco of the famed '21' Club restaurant in New York. Updating the menu has been a rewarding challenge for this young chef since he took over the kitchen of the legendary former speakeasy six years ago. "I have an audience here that appreciates a new twist on an old favorite," he says. Chicken potpie, for example, is traditionally cooked with a creamy *velouté* sauce and a thick pastry cover. Lomonaco substitutes lobster, or shrimp and red snapper as shown here, and uses a reduced fish fumet with a hint of saffron and just a touch of heavy cream for the sauce. He then floats a few flaky tarragon biscuits on top for the "crust." Also popular has been Lomonaco's play on the traditional pepper steak. He replaces the beef with peppercorn-crusted tuna and pan-fries it to just medium rare. "It has the appeal of steak without the cholesterol, and it goes well with a glass of full-bodied red wine," he says. The only pepper steak on the menu today, it is already a '21' classic.



Angel food cake



obb salad, invented in the twenties by Bob Cobb of the rown Derby restaurant in Los Angeles, is transformed by lichael Lomonaco of '21' (OPPOSITE). Although Lomonaco ill offers the original, he prefers this version with n-fried oysters and quail instead of chicken, and a light naigrette with nuggets of Roquefort in lieu of blue cheese ressing. THIS PAGE, CLOCKWISE FROM TOP LEFT: Peppered na steak. Shrimp and red snapper potpie with tarragon scuits. An American classic since the 1870s, angel food ake is on the menu by popular demand. Lomonaco's is iced ith chocolate. Vegetables, including caramelized beets, roduce a rich-tasting hash with practically no fat.





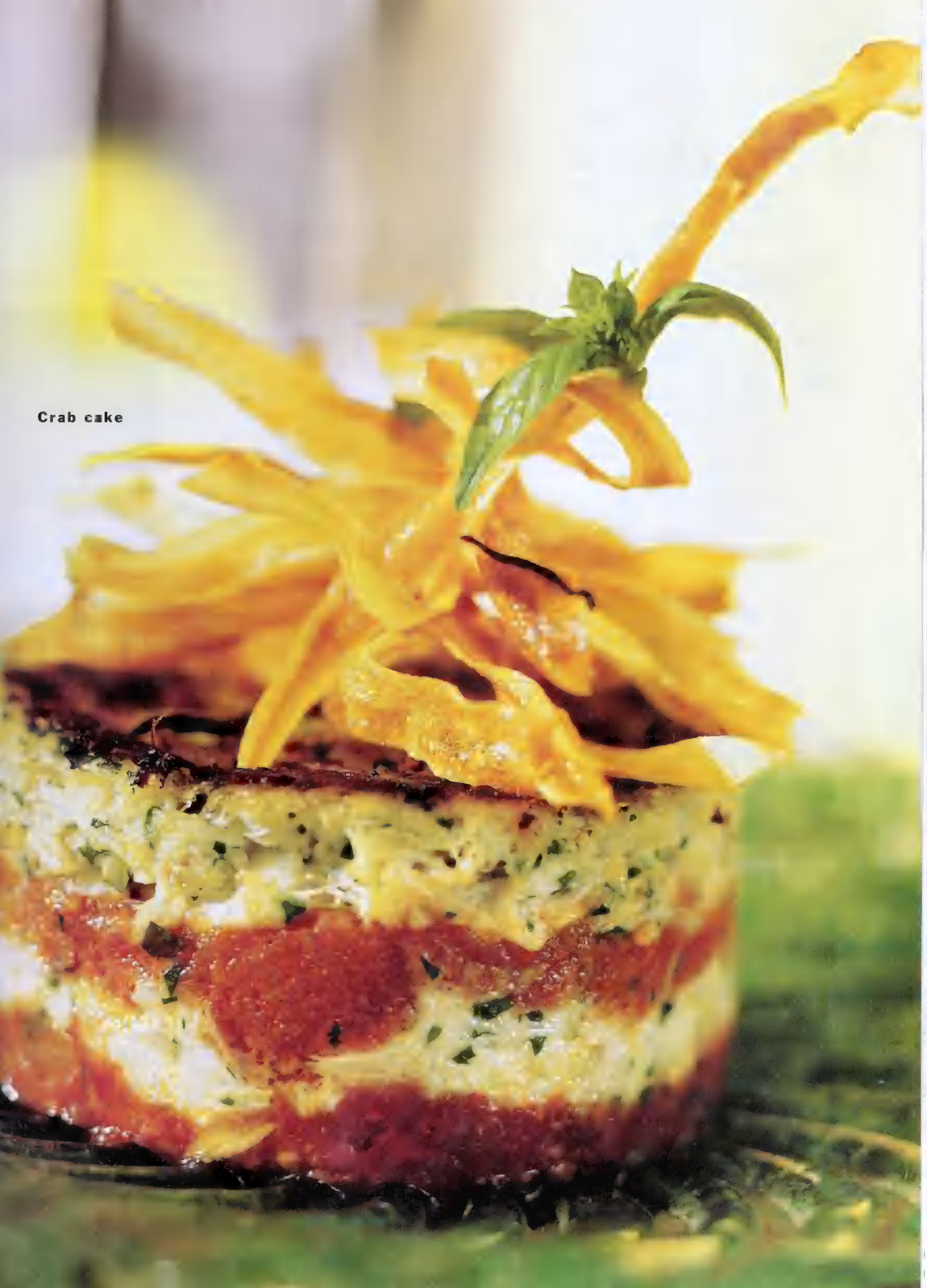


In the forties and fifties, French chefs in America invariably cooked only *cuisine française.* Today they are more than likely to incorporate American food into the menu as well. Take Claude Troisgros, chef-owner of the new C.T. restaurant in New York. He calls his food "Franco-American with a Brazilian touch." It's a unique combination, but a natural one for this scion of the famous Troisgros family, who lived in Brazil for twelve years. Cheesecake, the quintessential New York dessert, is a mainstay on the menu. But Troisgros serves it in individual timbales with a light cream cheese custard, a crisp cookie dough base, a topping of fresh fruits, and a spicy sauce. His rendition of baked Alaska already has an enthusiastic following. (It was Benjamin Thompson from Massachusetts who, in the 18th century, discovered the resistance of egg whites to heat, resulting in this celebrated dessert of sponge cake and ice cream encased in meringue and browned in the oven.) Troisgros creates little individual hedgehog domes with a base of almond meringue cookie and a filling of passion fruit sorbet in lieu of ice cream.



At the 1939 World's Fair, traditional southern crab cakes became a national favorite. Claude Troisgros gives them a Brazilian zing (OPPOSITE) with jalapeños and a layer of puréed tomatoes. The topping is a shower of deep-fried salsify chips. This page, CLOCKWISE FROM TOP LEFT: C.T.'s light chocolate genoise encases coconut sorbet. Individual Alaska hedgehogs. Brazilian-style beefburger with watercress, sun-dried tomatoes, portobello mushrooms, and sliced mango. The fries are purple potato chips. A Carmen Miranda–style topping for cheesecake.

Recipes follow. For more details, see Reader Information



Crab cake

ROAST QUAIL AND COL[illegible] FRIED OYSTER COBB SALAD

For cornmeal batter:

- ½ cup cornmeal
- ¼ cup unbleached white flour
- ½ cup milk
- 1 whole egg
- ¼ cup dark beer or club soda

For quail:

- 6 boneless quail
- Salt and freshly ground black pepper
- 1 tablespoon olive oil

For oysters:

- 2 tablespoons vegetable oil
- 12 to 16 freshly shucked oysters

For salad:

- 6 tablespoons extra-virgin olive oil
- 2 tablespoons white wine vinegar
- Salt and freshly ground black pepper
- 2 cups watercress leaves, washed and dried
- 1 pint-size container pear or cherry tomatoes, washed and halved
- 1 large avocado, peeled, pitted, and diced
- 3 tablespoons crumbled cooked bacon
- ¼ pound Roquefort cheese, crumbled into small nuggets

Prepare batter: In a stainless-steel bowl, combine all ingredients. Do not overmix; small lumps make the batter lighter. Refrigerate for at least 30 minutes before using.

Prepare quail: Season the quail with salt and pepper. In a heavy skillet over medium heat, heat the olive oil for 1 minute. Add the quail, breast side down and sauté until well browned, about 3 minutes. Turn quail over and brown other side. Remove quail from skillet and place in an ovenproof dish. Bake in a preheated 350°F oven for 6 minutes. Remove from oven and set aside.

Prepare oysters: In a large heavy skillet, heat the vegetable oil for 1 minute over medium heat. With a slotted spoon, dip oysters into the batter and carefully lay them in the hot oil. Pan-fry until golden brown. Remove from pan and place on paper towels to drain.

Prepare salad: In a small bowl whisk together the oil and vinegar. Season with salt and pepper to taste. In a large bowl, toss the watercress, tomatoes, avocado, bacon, and cheese with the vinaigrette. Place on a serving platter and top with quail and oysters. Serves 6.

PEPPERED TUNA STEAK

From The 21 Cookbook by Michael Lawrence and Donna [illegible]

- ¼ cup [illegible]
- 4 tablespoons coarse[illegible] pepper
- 1 to 1½ pounds fresh tuna, from the loin, cut into 4 equal portions about 1 inch thick, room temperature
- Salt to taste
- 5 tablespoons olive oil
- 4 tablespoons finely chopped shallots
- ¼ cup dry white wine
- ½ cup fish stock or low-sodium canned chicken broth
- 2 pounds fresh spinach, washed and dried
- 2 dozen cherry tomatoes, halved

On a large plate, combine the bread crumbs with the pepper. Lightly season the tuna steaks with salt, then dredge them in the pepper mixture, pressing the coating in with your fingers so that it adheres evenly.

In a heavy skillet over medium heat, heat 3 tablespoons of the oil until it is hot enough to brown a sprinkling of bread crumbs. Add the tuna steaks. Sear to form a crusty exterior on all sides, about 3 minutes on each side. The tuna will be cooked medium rare in about 6 to 8 minutes. A gentle poke with your index finger at the center is a good way to judge doneness: The softer the tuna feels, the rarer it is; the firmer, the more well-done. When the tuna has reached a desired doneness, remove from the skillet with a slotted spatula and place on a serving platter.

In the same skillet, add the shallots and sauté over medium high heat until they start to brown. Add the wine and continue to cook until the wine is almost evaporated. Add the stock and bring it to a boil. Continue to cook until stock is reduced by half. Remove skillet from heat and pour sauce over the tuna.

Add the remaining olive oil to the skillet and quickly sauté the spinach and tomatoes. Divide the spinach among dinner plates and top with tuna. Garnish plates with tomatoes. Serves 4.

SEAFOOD POTPIE WITH TARRAGON BISCUITS

For biscuits:

- 2 cups all-purpose flour
- 2 teaspoons baking powder
- 1½ teaspoons baking soda
- 1½ teaspoons salt
- 1 cup buttermilk
- 3 tablespoons chopped fresh tarragon
- 4 tablespoons sweet butter, very cold and cut into walnut-size pieces

For seafood:

- 2 tablespoons sweet butter
- 12 large shrimp, peeled, deveined, and butterflied
- Salt and freshly ground black pepper
- 1 pound red snapper filet, skin on and all bones removed, divided into 2-inch pieces
- 2 leeks, white and light green parts only, washed and diced, about ½ cup
- 2 large carrots, peeled and finely diced, about ¾ cup
- 3 large shallots, peeled and finely diced, about ¼ cup
- 1 teaspoon saffron threads
- ¼ cup white wine
- 1½ cups fish stock or low-sodium canned chicken or vegetable broth
- ¼ cup heavy cream
- 3 tablespoons chopped fresh tarragon
- Fresh tarragon leaves

Prepare biscuits: Into a large bowl, sift together all dry ingredients. In a smaller bowl, combine the buttermilk and the chopped tarragon. Slowly add the buttermilk to the dry ingredients, beating with an electric mixer set on the lowest speed. When the buttermilk has been fully incorporated, add the butter, but do not overbeat. Allow the mixture to remain lumpy in texture, this will help give the biscuits a flaky texture. Refrigerate for 20 minutes.

Remove dough from refrigerator and turn out onto a lightly floured surface. Pat dough flat with the palm of your hand into a square shape about 1½ inches thick. Cut the dough with a biscuit cutter into small round pieces. Place biscuits on a nonstick baking pan and bake in a preheated 350°F oven for 12 minutes or until golden brown. Makes about 2 dozen.

Prepare seafood: In a large skillet, heat 1 tablespoon butter. Add the shrimp, season with salt and pepper, and cook over high heat for 2 minutes on each side until brown. Remove shrimp from pan and place in a bowl. Add red snapper to the skillet, flesh-side down, season with salt and pepper, and cook for 2 minutes. Turn snapper over and cook until skin-side is crisp. Remove from pan and place in bowl with shrimp.

In the same skillet, heat the remaining butter until it begins to foam. Add the leeks, carrots, and shallots and sauté for 2 minutes over medium heat. Add the saffron and cook for 1 minute. Add the wine and cook for 2 minutes. Increase heat to high, add the stock, and bring mixture to a boil. Lower heat and simmer mixture for 6 minutes. Return the shrimp and snapper to the skillet and gently simmer for 5 minutes. Add the cream and cook for 1 more minute. Stir in the tarragon. Divide the seafood and broth into deep serving bowls. Add 4 to 6 biscuits and garnish with fresh tarragon. Serve immediately. Serves 4 to 6.

PAN-ROASTED VEGETABLE HASH

- 3 tablespoons vegetable oil
- 1 large yellow onion, peeled and diced

>

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½ pound Idaho potatoes, peeled, diced, and steamed for 4 minutes
3 carrots, peeled and diced
2 large leeks, white and light green parts only, washed and diced
½ rutabaga or yellow wax turnip, peeled and diced
½ pound beets, boiled in their jackets until tender, peeled, and diced
Salt and freshly ground black pepper
2 tablespoons fresh thyme leaves
Extra-virgin olive oil, optional
½ pound asparagus, trimmed and quickly steamed
Fresh chervil sprigs

In a skillet over medium high heat, heat 2 tablespoons of vegetable oil for 1 minute. Add the onions and sauté until they begin to brown, about 5 minutes. Add the steamed potatoes and continue to cook until the onions caramelize but do not burn, about 8 minutes. Set aside to cool.

In a vegetable steamer, steam the carrots, leeks, and rutabaga for 2 minutes. Allow vegetables to cool. In a bowl, combine steamed vegetables with the sautéed onions and potatoes.

In a nonstick pan large enough to hold vegetables in one layer, heat the remaining vegetable oil over medium heat. Add vegetables, including the beets. Season with salt and pepper to taste, and cook stirring well to brown all sides. When the vegetables have cooked to a crisp exterior, stir in the thyme.

When the vegetables are cooked, about 15 to 20 minutes, slide them out of the pan with a spatula onto a serving dish. Drizzle olive oil over the top and garnish with asparagus and fresh chervil. Serves 4 to 6.

CHOCOLATE-GLAZED ANGEL FOOD CAKE

For cake:

1½ cups cake flour
1½ cups confectioners' sugar
1 teaspoon cream of tartar
1½ cups egg whites (about 12 large eggs), room temperature
¼ cup sugar
1 teaspoon vanilla

For chocolate glaze:

½ cup heavy cream
¼ cup milk
8 ounces semisweet chocolate, broken into small pieces
2 tablespoons light corn syrup

For berries:

½ cup white wine
½ cup sugar
2 pints fresh berries, such as strawberries, blackberries, or raspberries
2 tablespoons fresh mint leaves, chopped

Prepare cake: Sift the flour, confectioners' sugar, and cream of tartar into a bowl and set aside. In a stainless-steel bowl, combine the egg whites, sugar, and vanilla and beat with an electric mixer on medium speed until soft peaks begin to form. With a rubber spatula, gently fold the dry ingredients into the egg whites, being careful not to overmix. Do not try to eliminate all of the lumps as this will result in a heavy, leaden cake.

Pour batter into a tube pan, preferably with a removable bottom, and bake in a preheated 350°F oven for about 45 minutes or until the top of the cake is light brown. Remove from oven and invert cake onto a wire rack to cool. When cooled, remove cake from pan and set on a serving plate.

Prepare chocolate glaze: In a small saucepan over low heat, heat the cream and milk, but do not allow to boil. Add the chocolate and stir to melt. Remove from heat, add the corn syrup, and cool to a thick, creamy consistency. Pour chocolate glaze over the cake.

Prepare berries: In a saucepan over medium heat, heat the wine and the sugar until the sugar dissolves. Allow mixture to reduce for 3 to 4 minutes. Add the berries and cook, stirring for 1 minute. Remove from heat and allow to cool. Add the mint and serve with cake. Serves 8 to 10.

SPICY CRAB CAKES

C.T. recipes from Claude Troisgros, chef Laurent Tourondel, and pastry chef Patience Dadzie

For spicy olive oil:

1 teaspoon ground cumin
3 star anise
1 teaspoon coriander seeds
½ teaspoon ground cinnamon
1 teaspoon ground ginger
½ teaspoon red pepper flakes
Salt
2 cups extra-virgin olive oil

For tomatoes:

1 teaspoon olive oil
1 shallot, peeled and finely diced
6 fresh tomatoes, peeled, seeded, and diced
1 tablespoon tomato paste
1 bay leaf
2 sprigs fresh thyme
Salt and freshly ground pepper to taste

For crabmeat:

1 pound fresh lump crabmeat, picked over for shells
1 bunch fresh cilantro, finely chopped
4 shallots, peeled and finely diced
1 fresh jalapeño pepper, stemmed, seeded, and finely diced (wear rubber gloves when handling hot peppers)
3 tablespoons mayonnaise
1 tablespoon olive oil
Terra Chips (available in specialty food shops)
Fresh basil sprigs

Prepare spicy olive oil: In a saucepan, mix together all spices. Add olive oil and heat over medium heat until oil is hot but not boiling. Remove from heat and allow to cool. Pour spiced oil through a funnel into a glass bottle, seal, and store until ready to use. The longer the oil sits the more flavorful it will become.

Prepare tomatoes: In a heavy saucepan, heat the olive oil over medium heat until hot. Add the shallots and sauté until soft, about 3 minutes. Add the remaining ingredients and cook, stirring occasionally until mixture is reduced by half, about 30 minutes. Remove from heat, remove bay leaf and thyme sprigs, and set tomatoes aside to cool. Tomato mixture can be made ahead and refrigerated for up to 2 days.

Prepare crab cakes: In a bowl, mix together the crabmeat, cilantro, shallots, jalapeño, and mayonnaise until well combined.

Place eight 3-inch-diameter by 2½-inch-high ring molds on a parchment-lined baking sheet. Spread 2 tablespoons of the crab mixture evenly across the bottom of each ring mold. Continue with 2 tablespoons of the tomato mixture, then another layer of crab, and a final layer of tomato. Refrigerate until ready to cook.

In a large, heavy ovenproof skillet, heat olive oil over medium high heat. Using a spatula, carefully lift the ring molds and place them in the skillet, crab side down and sauté until crab is golden brown, about 3 minutes. Remove skillet from heat and place in a preheated 400°F oven for 15 minutes. Remove from oven and allow molds to cool for 2 minutes. With a spatula, carefully lift a crab cake from the skillet and invert it onto a serving plate (crab side will be up). Remove mold. Repeat process with other crab cakes. Drizzle spicy olive oil around crab cakes and garnish with Terra Chips and basil sprigs. Serve immediately. Serves 8.

C.T. BURGER

For vinaigrette:

1 tablespoon balsamic vinegar
3 tablespoons extra-virgin olive oil
Salt and freshly ground pepper

For burger:

1½ pounds ground sirloin or ground round, divided into 4 equal portions
Salt and freshly ground pepper

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Some like it hot

How to pick a wine to go with spicy food

BY MICHELE AND CHARLES SCICOLONE

"For our appetizer, we will have the barbecued shrimp with homemade biscuits," said the gentleman to the waiter at Emeril's restaurant in New Orleans. "And for the main course, my wife will have the rack of lamb with Creole mustard crust, rosemary *jus*, and apple and mint relish, and I'll have the crawfish-stuffed filet mignon with crawfish bordelaise and sweet potato gauffrettes."

Like most of us, this couple have no difficulty deciding what they want to eat, but which wine would complement a meal with such a range of flavors? When the waiter asks, "Have you chosen a wine to accompany your dinner?" they respond with puzzled faces.

Whether you are going out or staying at home for friends or dining at a restaurant, pairing wine and spicy food requires some thought. The subtle flavor characteristics so sought-after in some wines can be overwhelmed by chilies, curries, soy sauce, and the like. Old reliable matches like Chardonnay with fish, Bordeaux with beef, and Cabernet with lamb just don't apply to many typical ethnic foods or to the new "fusion cuisine" so popular today. It is no wonder that there are those who skirt the issue entirely and opt for a cold beer.

What do the experts say? We asked some of the nation's finest chefs to share their thoughts on pairing spicy foods and wine. The verdict: There are plenty of wines that go with spicy foods, although the choices may surprise you.

Southwestern cuisine continues to be one of the hottest—or spiciest—trends in cooking today. Home cooks and restaurant chefs alike are tossing ingredients like fresh chilies and cilantro into all kinds of recipes.

One authority on the subject is Dean Fearing, chef at the Mansion on Turtle Creek in Dallas. Fearing, who describes his cooking as "southwestern cuisine with an international flavor," combines ingredients indigenous to Texas with foods from Asia, France, India, and Italy.

"A lot of people are familiar with Cabernet Sauvignon and Chardonnay, so they automatically think of these wines first when planning their meal," says Fearing. But he believes that white wines like Sauvignon Blanc and Sémillon or reds such as Zinfandel and Merlot are better matches for full-flavored, though "not five-alarm spicy," food.

"With spicy foods I prefer fruity red wines with a bit of sweetness," says Fearing. "Merlot, Pinot Noir, and red Zinfandel, for example, have wonderful blackberry flavors that seem to carry the flavor of the spices." They are particularly good with game dishes, he added, such as the achiote and honey-glazed antelope stew currently on his menu.

The chef feels that some popular oak-aged Chardonnays with pronounced flavors conflict with, rather than enhance, many foods. The same often can be said for Cabernet Sauvignons.

For a white wine, Sauvignon Blanc is Fearing's choice. "It is great with most foods, is open to spicy flavors, comes in an array of styles, and is very affordable." Another favorite is sparkling wine or champagne. "People think of champagne as a good 'reception' wine, but in reality it can be drunk throughout the meal," says the chef. He feels that its effervescence enhances the spicy impact and complements the flavors of a variety of foods.

Bobby Flay of New York's popular Mesa Grill and Bolo believes Texas wines have a natural affinity for southwestern cooking. "One of the best wines on my list is a Texas Fall Creek Emerald Reisling. Its fruitiness balances out the sweet, tart, and spicy flavors of the food I serve," says Flay, who employs nontraditional ingredients like smoked salmon >

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and shellfish. Two of his signature dishes are a spicy grilled tuna steak and shrimp in a roasted garlic corn tamale.

Like Dean Fearing, Flay cites Sauvignon Blancs and red Zinfandels as good matches with spicy food. However, he would recommend a California Chardonnay such as Iron Horse with the shrimp in roasted garlic corn tamale, because its flavor complements the touch of cream in the dish.

New Orleans–style cooking garnered many devotees in the eighties, and blackened fish, gumbo, and jambalaya became popular with home cooks and in restaurants across the country.

Today at Emeril's restaurant in New Orleans, chef Emeril Lagasse combines elements of that city's traditional cooking, which is rooted in French, Spanish, and African cultures, with Italian, Indian, and Chinese ingredients and techniques. Since his food has "prominent flavors but is not overspiced," Lagasse prefers wines with character and depth of flavor. His favorite, a French Burgundy, is hardly surprising since he admits to being "a Burgundy fanatic." Otherwise he picks the red wines from the Côtes du Rhone region of France or Pinot Noirs from Oregon and California. Lagasse recommends white wines from the Alsace region of France because their balance of freshness, fruit, and acidity works well with seafood, especially some of the oily varieties popular in New Orleans.

Until a few years ago, most Americans had never heard of exotic Oriental ingredients like lemon grass and kaffir lime. Now all kinds of Oriental foods—not just Chinese and Japanese, but Thai, Vietnamese, Malaysian, and Korean—are becoming popular.

Michael Tong, whose New York Shun Lee restaurants offer a mixture of five regional Chinese cuisines ranging from mild Cantonese to spicy Szechuan and Hunan cooking, finds that many of his customers order beer with their meals. He, however, finds beer too filling. His recommendation: Alsatian wine such as Gewürztraminer from Hugel, Schlumberger, or Trimbach. According to Tong, these wines have a big bouquet and a spicy character that is substantial enough to support the flavors of Chinese and other Oriental foods, yet they are not sweet and cloying as Gewürztraminers from other regions can be.

Tong also suggested Cognac, either straight or with water, as a companion to spicy Chinese food. He says that Cognac, a favorite with many Chinese people, has the power to stand up to the food, yet does not overwhelm it.

At Elka, one of San Francisco's most acclaimed new restaurants, executive chef Elka Gillmore offers what she calls "Franco-Japanese" cooking. Among Elka's specialties are sturgeon marinated in sake kasu with daikon radish, and enoki mushroom salad with pickled plum vinaigrette. Surprisingly, Gillmore suggests a red wine, Merlot, as an accompaniment. She does not hesitate to recommend red wine with fish, she says, because it is frequently the best complement to Oriental seasonings. It all depends on how the food is prepared.

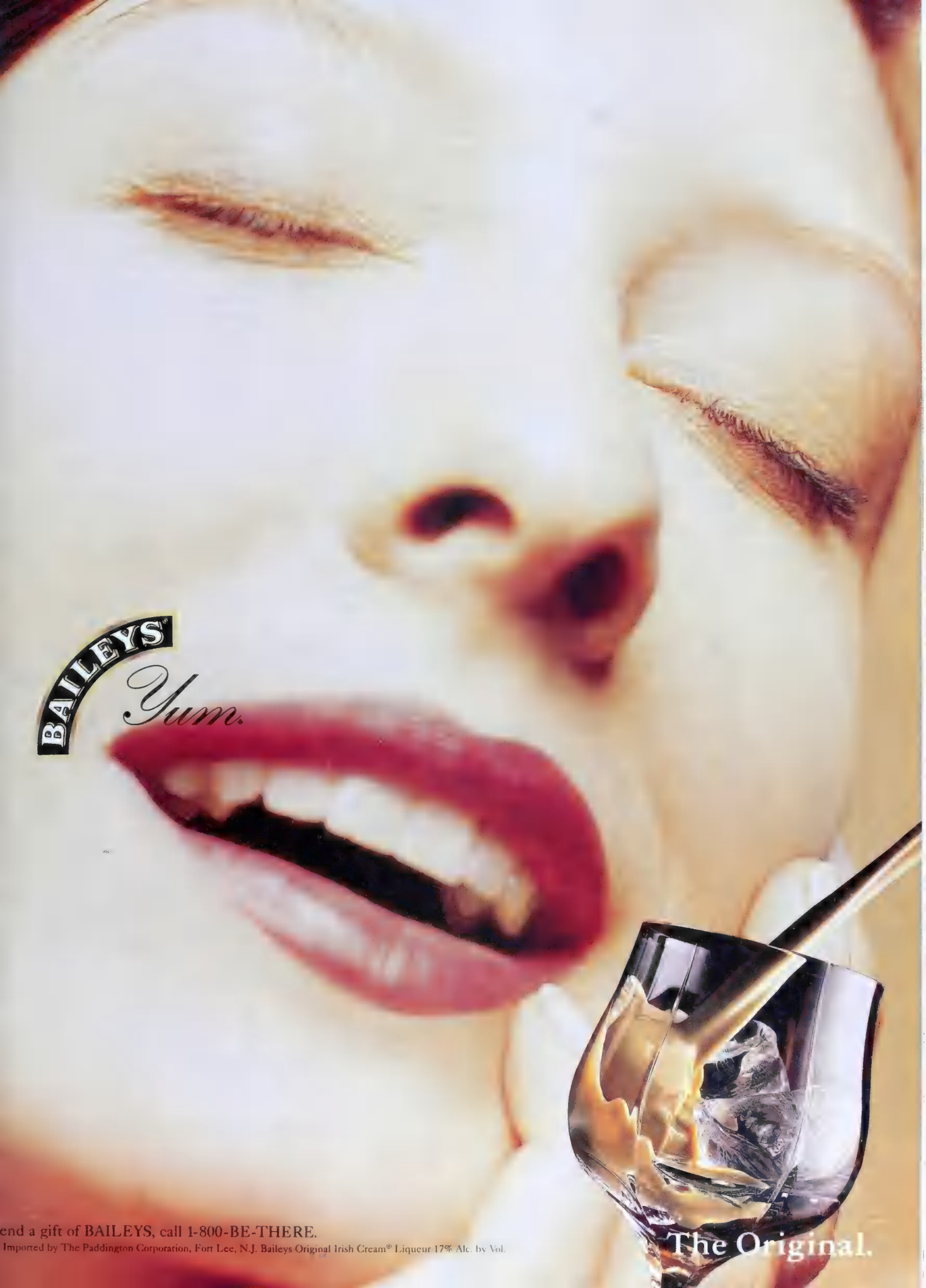
For example, grilled rare *ahi* tuna with red miso and red wine truffle sauce and tomato ginger jam goes well with Cabernet Sauvignon, because rare tuna has a meatlike texture and flavor and there is red wine in the sauce. On the other hand, the same kind of tuna encrusted with toasted coriander seeds on a bed of vegetable noodles in lemon grass and ginger consommé is better with a Sauvignon Blanc that has complementary herbal flavors.

Back at Emeril's, the couple who were pondering the wine list, having taken into consideration the flavors of the foods they have ordered, asked their waiter for his suggestions, and balanced this information against their personal taste in wine. At last, they decide on the Côtes du Rhone.

Are they pleased with their choice? Yes. As Dean Fearing points out, "Everybody likes to hit a home run, but it is also interesting to experiment." If the wine is good, and the food is good, it is more important to just relax and enjoy the experience. ■

Michele Scicolone is a food and wine writer and the author of La Dolce Vita *and* The Antipasto Table *(both William Morrow). Charles Scicolone is a wine consultant in New York.*





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- tablespoons butter
- buffalo mozzarella, sliced into ¼-inch rounds, or 4 slices Brie
- 4 good-quality buns, split
- 1 bunch watercress, washed and dried
- 1 onion, peeled and cut into ¼-inch slices, grilled or sautéed in butter
- 8 sun-dried tomatoes, packed in olive oil, drained and cut in half
- 2 large portobello mushrooms, wiped clean, cut into ½-inch slices, grilled or sautéed in butter
- 1 mango, peeled, pitted, and cut into ¼-inch slices
- Potato chips or Terra Chips (available at specialty food shops)

Prepare vinaigrette: In a small bowl, whisk together vinegar and olive oil. Season with salt and pepper to taste. Set aside.

Prepare burgers: Season meat with salt and pepper to taste. In a heavy skillet over medium-high heat, melt 1 tablespoon butter until hot and brown burgers on both sides. Place cheese slices over burgers and place under a preheated broiler until cheese is melted and the burgers have reached a desired doneness.

Spread remaining butter on insides of buns and place split-side down on a preheated grill or in a clean skillet over high heat until buns are lightly toasted. Place watercress on bottom half of bun and layer with burger, onion, sun-dried tomatoes, mushrooms, and mango slices. Drizzle vinaigrette around edge of plate. Serve with potato or Terra chips. Serve immediately. Serves 4.

CHEESECAKE WITH RED FRUIT SAUCE

For red fruit sauce:

- 1 cup plus 2 teaspoons sugar
- ½ cup honey
- 1 cinnamon stick
- 3 star anise
- 4 whole black peppercorns
- ¼ cup rum
- 1½ cups fresh strawberries, puréed, or one 10-ounce bag frozen strawberries without syrup, puréed
- 1½ cups fresh raspberries, puréed, or one 10-ounce bag frozen raspberries without syrup, puréed
- ¼ cup peeled and freshly grated gingerroot
- 1 cup freshly squeezed orange juice

For cookies:

- ½ cup confectioners' sugar
- 1¼ cups plus 2 tablespoons all-purpose flour, plus extra for rolling out dough
- ½ cup ground almonds
- 1 cup sweet butter, softened
- 1 egg
- ½ teaspoon vanilla

For cheesecake:

- 8 ounces cream cheese, room temperature
- ½ cup sugar
- 2 eggs
- ¼ cup heavy cream
- 1½ cups sour cream
- Juice of ½ lemon
- Confectioners' sugar

For garnish:

- Mixed berries
- Cinnamon sticks
- Star anise
- Fresh mint sprigs

Prepare red fruit sauce: In a heavy saucepan over low heat, combine sugar with 2 cups water. Cook, stirring frequently until sugar has dissolved. Increase heat to medium high, stop stirring, and allow mixture to boil for about 4 to 5 minutes. Remove from heat and add all remaining ingredients except the orange juice. Bring mixture back to a boil. Remove and set saucepan over a bowl of ice water to cool quickly. When cool, stir in orange juice. Store in refrigerator until ready to use.

Prepare cookies: Sift the confectioners' sugar and flour together into a bowl. Stir in the ground almonds. With an electric mixer set on the lowest speed, add the butter and mix until crumbly. Slowly add the egg, then the vanilla. Form into a ball and cover with plastic wrap. Refrigerate for at least 30 minutes.

Remove dough from refrigerator and roll out on a lightly floured surface to about ¼-inch thickness. Using a 3-inch biscuit cutter, cut out 10 rounds. Place dough rounds on a parchment-lined baking sheet and bake in a preheated 350°F oven for 20 to 25 minutes or until dough is light brown. Remove from oven and allow to cool. When cool, peel cookies off parchment paper and store in an airtight container at room temperature until ready to use.

Prepare cheesecakes: In a bowl, cream together the cream cheese and sugar with an electric mixer. Add the eggs, one at a time, cream, sour cream, and lemon juice and beat until well combined.

Wrap the bottoms and sides of ten 3-inch diameter by 2½-inch-high ring molds in heavy aluminum foil, leaving the tops of the molds uncovered. Place a sugar cookie on the bottom of each mold. Place the foil-wrapped molds in a deep baking pan and fill the molds with the cream cheese batter. Place baking pan with prepared cheesecakes on the middle rack of a preheated 300°F oven. Add hot water to the baking pan to half way up the molds. Bake cheesecakes for 20 to 30 minutes or until just firm. Remove baking pan from oven, remove cheesecakes from water bath, and place them on a wire rack. Allow cheesecakes to cool. Refrigerate for at least 6 hours or overnight.

When ready to serve, remove foil, and with a spatula carefully lift cheesecakes onto a parchment-lined baking sheet. Dust the tops with confectioners' sugar and place under a preheated broiler until tops are golden brown, about 1 to 2 minutes. Remove from oven and place a cheesecake in the center of each plate. Remove mold and garnish with mixed berries, cinnamon sticks, star anise, and fresh mint. Serve with red fruit sauce. Serves 10.

Note: To make one large cheesecake, cut sugar dough into a large circle ¼-inch thick using the base of a 10-inch springform pan as a guide. After baking, secure the cookie in the bottom of the springform pan and fill it with all of the cheesecake batter. Wrap in foil, place in a water bath, and bake in a preheated 350°F oven for 45 to 50 minutes.

BAKED ALASKA

For base:

- 2½ tablespoons sweet butter
- ¾ cup ground almonds
- 1 cup sugar
- ¼ cup plus 2 tablespoons flour
- 5 eggs
- 6 egg whites
- 2 pints store-bought passion fruit sorbet, or other flavored sorbet

For sauce:

- ½ cup plus 2 tablespoons sugar
- 15 ripe passion fruits, halved, flesh scooped out and reserved, or 1 cup puréed fruit, such as mango, raspberries, or strawberries
- ¼ cup sweet butter

For meringue:

- 3 egg whites
- 1 cup sugar
- Confectioners' sugar

Prepare base: In a small saucepan, melt butter over medium-high heat. Allow butter to brown, remove from heat and allow to cool. Set aside.

In a large bowl, combine ground almonds, ¾ cup sugar, flour, and whole eggs and beat with an electric mixer until fluffy. Set aside.

In a separate bowl, beat egg whites and remaining sugar until whites form medium peaks, but are not dry. Fold whites and butter into egg mixture. Pour batter onto a parchment-lined jelly roll pan and bake in a preheated 400°F oven for 15 minutes, or until the cake is light brown. Remove from oven and allow to cool. Invert cake onto a flat surface and peel off parchment paper.

Using a 3-inch biscuit cutter, cut out 10 rounds from the cake. Place cake rounds on a parchment-lined baking sheet. Fill

-inch-diameter ice cream scoop ¾ full with ruit sorbet and release sorbet directly onto a ake round to form a dome shape. Repeat rocess with remaining cake rounds and sor-et. Store in freezer until sorbet is firm or ntil ready to serve.

Prepare fruit sauce: In a heavy saucepan, ver low heat, combine sugar with ¼ cup ater. Cook stirring frequently until sugar has issolved. Increase heat to medium high, stop irring, and allow mixture to boil for 10 to 15 inutes or until the liquid turns a light aramel. Add the passion fruit or fruit purée nd ½ cup water. Return mixture to a boil. ower heat and simmer for 5 minutes. emove from heat and stir in butter.

Prepare meringue: In a large bowl, beat the gg whites with an electric mixer until foamy nd set aside. In a heavy saucepan over low eat, combine sugar with ½ cup water. Cook, irring frequently until sugar has dissolved. ncrease heat to medium high, stop stirring, nd allow mixture to boil for 5 to 6 minutes r until syrup has reached a soft ball stage or 40°F on a candy thermometer. Remove yrup from heat and slowly add to the egg hites, beating constantly. Continue to beat ntil meringue is cool, about 8 minutes.

To assemble: Remove sorbet domes from freezer. Fill a pastry bag, fitted with #4 plain tip, with the meringue mixture, and pipe meringue in a hedgehog fashion to cover sorbet entirely. Dust tops of meringue with confectioners' sugar and bake in a preheated 500°F oven until lightly browned, about 3 to 4 minutes. Remove from oven and place baked Alaskas on individual serving plates. Spoon fruit sauce around edge of plate. Serve immediately. Serves 10.

COCONUT SORBET SANDWICH

2 pints coconut sorbet, softened
1 cup sweet butter
½ pound semisweet chocolate
5 egg yolks
1 egg
1 cup sugar
2 tablespoons flour
8 egg whites
Cocoa
Shaved fresh coconut or unsweetened grated coconut

Scoop coconut sorbet onto a piece of waxed paper. Place another piece of waxed paper on top, and with a rolling pin, roll the sorbet into a 9-by-7-inch rectangle. Immediately place sorbet on a cookie sheet and place in the freezer until ready to use.

In a heavy saucepan over low heat melt butter and chocolate together. Set aside.

In a large bowl, beat together the egg yolks, egg, and ½ cup sugar with an electric mixer on high speed until thick. Slowly sift the flour into the egg mixture and carefully fold it in with a rubber spatula. Set aside.

In a large bowl, beat the egg whites with the remaining sugar until stiff peaks form. Carefully fold the egg whites and chocolate into the egg mixture. Pour batter into a greased and parchment-lined 9-by-13-by-2-inch pan and bake in a preheated 350°F oven for 15 to 20 minutes or until a toothpick inserted into the cake comes out clean. Remove cake from oven and cool. Invert cake onto flat surface and remove parchment paper. With a sharp knife, cut cake in half widthwise. Remove coconut sorbet from the freezer, peel off waxed paper, and place directly onto one layer of the cake. Place the other half on top. Cut into 6 equal squares and dust tops with cocoa. Place on individual serving plates and garnish with shaved coconut. Serve immediately or wrap in plastic wrap and freeze until ready to serve. Serves 6. ■



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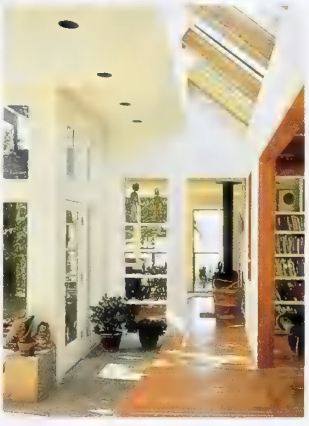
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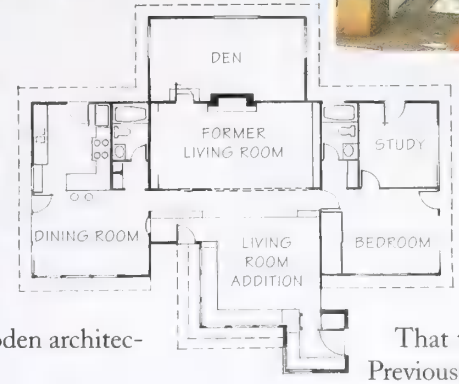




The new tower (FAR LEFT) and living room (ABOVE) connect to the house's original core via a skylight passageway (LEFT). The plan shows the tower entry to the side of the new living room.

For more details, see Reader Information

BY CARA GREENBERG



Decades after its humble beginnings as a pair of prefab postwar army shacks, this newly expanded San Diego house, nestled in an undeveloped canyon, is finally worthy of its site. The remodeling by architects Safdie Rabines is what its owners, two artists, call "a triumph"—with modernist elements that open the house to the beauty of its surroundings yet leave the warmth of its vernacular wooden architecture charmingly intact.

Not long ago the house was dark and inward-facing, with only a narrow view of the ocean. Just inside the front door you stood in the living room. The whole house revealed itself at once. "When it rained, it rained right in," the owner recalls. The couple's large, muddy dogs often followed.

An additional 500 square feet and about $130,000 later, the dwelling feels expansive. The dining room and kitchen, given what Taal Safdie calls "a basic renovation," and the original living room (now a cozy library) open onto a new, sunken square-shaped living room. This room's generous rectangular windows echo those original to the house, and connect indoors and out.

Materials provide a further link. Hand-chiseled Mexican *adoquin*, a stone chosen for its exact color match to the chaparral of the landscape, paves the living room floor and new built-in benches. The same stone faces the exterior of the 20-foot tower.

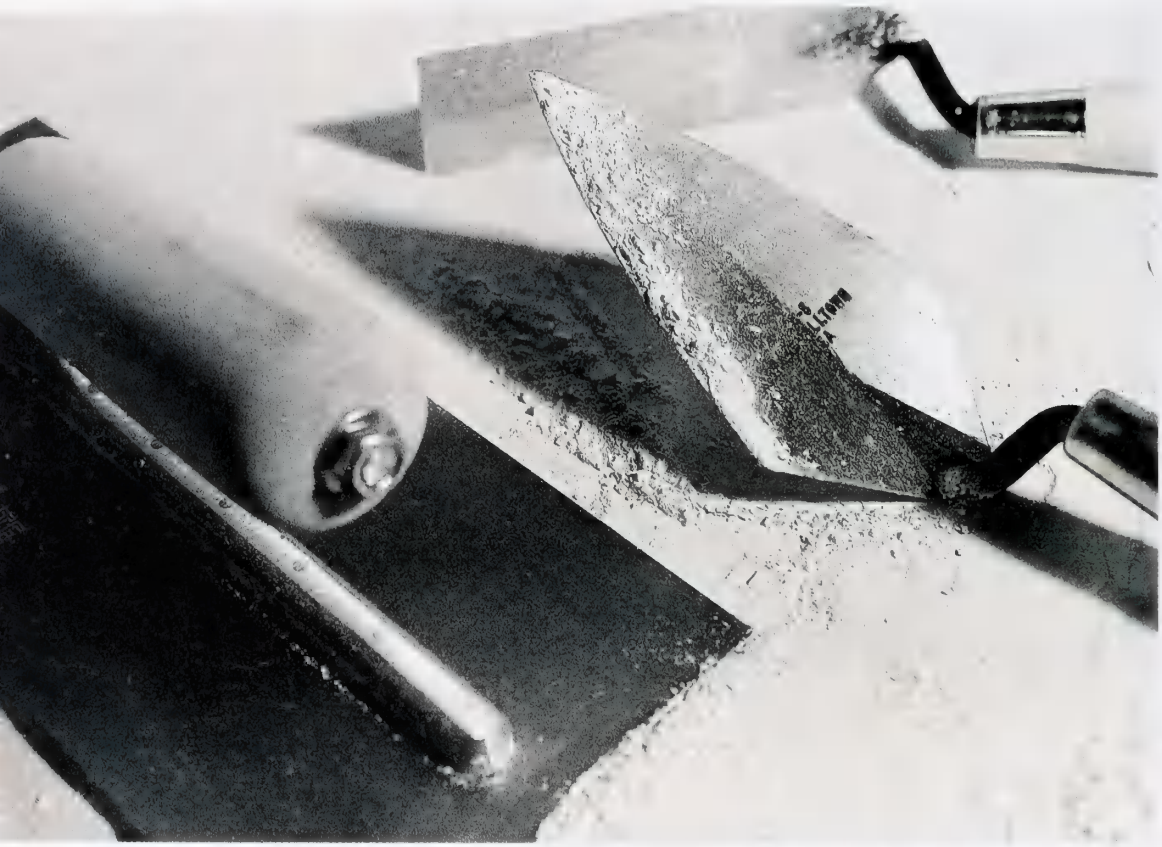
That tower is the grace stroke of the project. Previously, anyone approaching the house saw its modest entirety at a glance. Now, coming up the drive lined with spiky aloe vera, a visitor first views the tower. The rest of the house unfolds more graciously.

At its base, the tower has an entry vestibule that serves as a room for the dogs. Its upper level, reached by ladder ("You have to *mean* to go there," says one owner), provides an unimpeded lookout on mesa and sea. Furnished only with a futon, the tower room also satisfies the need for quiet meditation space. Says an owner: "There's a telephone hookup there, and an outlet for stereo speakers, but we've never plugged them in." ■

JOAN VANDERSCHUIT

The plaster renaissance

For decades drywall has been the obvious solution for problem walls. But these days remodelers are rediscovering the beauty and durability of plasterwork



BY TRACIE ROZHON

After strapping on his stilts, George Goss began sweeping his trowel across the ceiling of the old red barn, transforming what had been a storehouse for odds and ends into a finished guesthouse. About five feet away, his cousin Donna Witham poured white gauging plaster into slaked lime, readying the quick-drying mixture that will make these walls as smooth as marble.

They worked quickly, applying the thin white finish coat to the raw undercoat that is the color of burlap. Goss, who is 61 years old, has been plastering for forty years. Witham, 45, has been plastering for eight years, since the day her uncle asked her to help out on a plastering job "for a few days."

The art of plastering is often a family affair, a skill handed from father to son, and now from uncle to niece. Until recently it was also a craft that was out of fashion, replaced decades ago by drywall or gypsum board, often called by the brand name Sheetrock. The drywall system—hammering or screwing hard paper-covered gypsum boards to wooden wall joists, then running paper tape up and down their seams and filling the taped lines with a compound the consistency of sour cream—is still the system of choice for America's builders.

But these days the art of plastering is being revived.

"There's been a renaissance for plasterers," says Bill Rogers, a 38-year-old plasterer, the son of a plasterer, and spokesman for Local 2 of the plasterers union in Los Angeles. "The baby boomers, who grew up with Sheetrocked walls and saw the way they look after a couple of years, want something better, and that's plaster. The use of the trowel had pretty much died out, but it's been brought back."

Interior designer John Saladino justifiably takes some of the credit for the plaster revival. In the seventies his brown-coated plaster walls were wildly at odds with what he calls the "Mylar and chrome" surfaces of the period.

"The difference between plaster and Sheetrock is the difference between Beluga caviar and lumpfish," Saladino says. "Plaster never betrays you: acoustically, it's twice as soundproof, there are never any seams. It ages beautifully and it's romantic."

Preservationists, with their insistence on authentic materials, have also helped bring about the revival of plastering.

"You simply can't reproduce the smoothness or hardness of plaster with Sheetrock," says Alex Herrera, an architect who is director of preservation at New York City's landmarks commission. "If you're going to wallpaper, it doesn't make that much difference if you use *(Continued on page 144)*



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Continued from page 140



HOW GLENNA GOODACRE LOOKS AT THE WORLD.

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Some people find they like the rustic look of the brown plaster undercoat and never cover it up with a white finish coat

Sheetrock, but if the walls in an antique house are going to be painted or stenciled, then using plaster is really important. It even feels different—colder, like marble."

The finished plaster wall is also more durable than a Sheetrocked wall, according to Michael Gardner, director of technical services for the Association of Wall and Ceiling Industries, a national trade group that represents both drywall and plastering contractors.

A study by United States Gypsum, which makes products for both drywall systems and plasterers, backs up Gardner's contention. The company found that a wire brush can scratch a Sheetrocked wall in ten strokes. But it takes thirty strokes to make a dent in a wall veneered with 3/32 inch of plaster—the most common application for houses now.

Denting is not the only problem with drywall. Even when done professionally, a taped and Sheetrocked wall within a few years may show its seams—or pop its nails.

Bob Lindegard, technical marketing manager for USG Corp. in Chicago, says that his company, the nation's largest manufacturer of drywall, under the brand name Sheetrock, "recognizes there is a problem" with seams showing and nails popping in Sheetrocked walls, although he argues that nails can pop in plastered walls as well.

USG Corp. makes a special primer for Sheetrocked walls that, when combined with two coats of good paint, reduces the incidence of seams eventually showing, he says. "I have drywall in my own house," he adds, "and over a period I knew enough to take out the nails that had popped and put spackle in the holes and paint over them."

Given its problems, why do people use drywall?

Simple. Skilled do-it-yourselfers can put up drywall. And it's much cheaper than plaster, although the exact price differential is a subject of debate. Bill Schell, executive vice-president for the Operative Plasterers and Cement Masons International Association in Washington, D.C., says drywall is about half the price of a veneered plaster wall—the difference between 40 cents a square foot and 80 cents a square foot. Bill Rogers says, "It's maybe 50 percent more—not double." Lindegard, from United States Gypsum, refused to hazard an estimate, adding that the price varies widely in different parts of the country. Yet all agree that drywall is used in virtually all tract housing across the country, and that plastering is still a custom job.

Sheetrocking and taping a 14-by-14-foot room including the ceiling will cost about $650, according to Rich Carbone, a drywall contractor in Old Lyme, Connecticut. Donna Witham and her cousin George Goss, also in the same town, would charge $1,052 to plaster the walls and ceiling in a room that size. Her price includes the initial "brown coat" and a coat of finish plaster.

Some preservationists, living in 18th- and early-19th-century houses, may ask Witham to do only the brown coat. "That gives a rustic, more imperfect finish that they like," she explains. For that job she might charge about $200 less. Homeowners usually paint or whitewash the brown-coated walls, "but people who love the look of the brown coat leave it that way," she says.

Most plasterers, like drywall installers, are called in when there is new construction or when *(Continued on page 14*

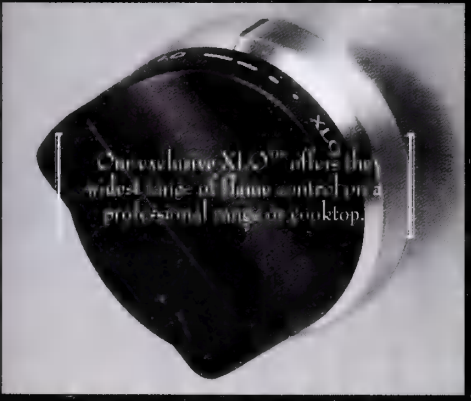
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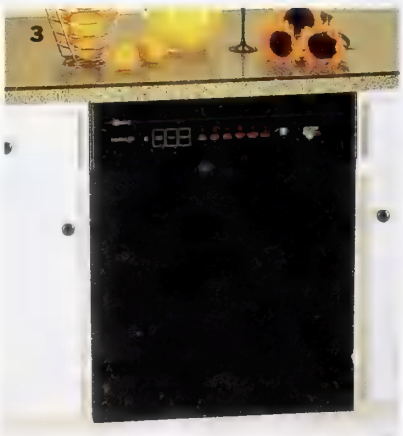
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New and improved

BY KATHLEEN MAHONEY

In the last year or so, major appliances have undergone exciting changes. They look better and perform better, too. The big reason: Driven by Federal energy guidelines, appliances are being designed to save energy. Dishwashers, for instance, are 50 percent more energy efficient than those produced twenty years ago, according to the Association of Home Appliance Manufacturers. This means savings for consumers. AHAM reports that if you replace a twenty-year-old refrigerator with one manufacturered today, you should see a savings in your utility bill of about $90 a year.

In terms of styling, appliances have been rounded out and chrome has >

1. Asko's front-loading washer has five rinses. 2. Refrigerators and freezers come in door and drawer units in Sub-Zero's Integrated 700 Series. 3. The sensors in Maytag's IntelliSense dishwasher determine water temperature and amount. 4. Jenn-Air's Pro-Style gas cooktop has the look of commercial equipment. 5. Frigidaire Gallery Professional Series is in stainless steel.

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een eliminated. Stainless steel, which as become a major trend in custom itchens, is showing up in appliances. anges, cooktops, refrigerators, and dish- ashers are all sporting metallic finishes

. GE CleanSensor dishwasher djusts water usage and cycle length. . Amana's refrigerator is CFC free nd is 40 percent quieter than last ear's model. 3. The 30" electric smooth top" cooktop from Frigidaire as front controls. 4. Thermador ombines a stainless-steel gas cooktop ith an electric/convection oven. . KitchenAid's EasyConvect electronic ange recalculates temperature and me for convection cooking. . Gaggenau's curved-door wall oven as an infrared grill.



that resemble those of professional appliances.

What's inside appliances has changed, too. Take refrigerators, for example. Many new models have eliminated ozone-depleting chlorofluorocarbons (CFCs); by the beginning of 1996 all will be required to meet this standard. Refrigerators are quieter than they used to be. New electronic sensors keep the temperature constant and beep when the door is ajar. Tempered-glass shelves slide out or fold up for easy access. Crisper drawers are see-through. A control for a crisper drawer allows you to adjust the humidity depending on what kind of produce is stored. A compartment in the door can keep beverages at a cooler temperature.



Sub-Zero's brand new modular refrigeration system challenges the basic concept of refrigerator and freezer as one central unit. Refrigerators and freezers come in 27-inch-wide door and drawer units. This means you can position units around the kitchen, conveniently tucking crisper drawers in a center island, for instance. Another bonus: These modular units fit flush with cabinetry.

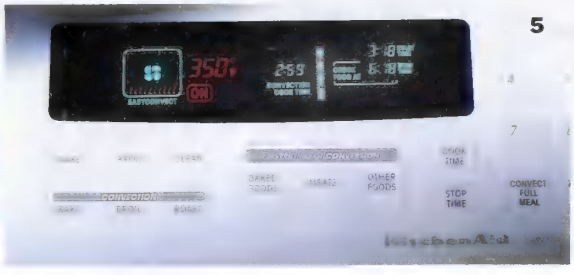
Flexibility is not limited to refrigerators. Cooktops feature drop-in woks, grills, and griddles. Cooktops are now easier to clean because they have upswept backs, sealed gas burners, and smooth Ceran surfaces covering electric coils.

Gas burners have gotten more sophisticated, too. Power has increased to 15,000 BTUs, and you can lower the flame to a constant simmer. Redesigned gas grates allow pans to slide from one burner to another, and new finishes make them easier to clean.

Ovens combine convection with electric and gas. With a central fan circulating air throughout the oven, food cooks more evenly and cooking time >











is shortened. KitchenAid's oven has a control pad so you can convert the cooking time of your favorite recipes from electric or gas to convection.

What's new in wall ovens? They are now wider; they have gone from 24 inches to 27 and even 30 inches. Gaggenau's oven comes with a baking stone for making bread and pizza.

Cleaning up after a meal is getting easier. Dishwashers have improved spray arms and filtering systems. Electronic sensors measure the level of residue on dishes and adjust the water flow, temperature of the water, and running time accordingly. The result: cleaner dishes and reduced energy and water usage. Ever try to talk above the noise of a dishwasher? Redesigned frames and interiors have reduced noise levels.

And changes are ahead for washing your clothes. Manufacturers will be introducing front-loading washers. They clean better because clothes are tumbled rather than rubbed together. And they use less water than top-loading machines. Asko says its washers use only 14 gallons per load, 70 percent less than top-loading machines.

Where do we go from here? Companies like GE and Whirlpool are paying greater attention to "universal" design in kitchens to meet the needs of the elderly and those with disabilities. KitchenAid is experimenting with appliances that are voice-activated. ■



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FEARLESS GARDENING

Continued from page 119

soft-fruit garden where raspberries and blueberries are protected from birds by screened cages. Strung up two feet away from the house, five vertical columns of wisteria cast dramatic shadows on the stucco wall.

It is no surprise that Larsen studied architecture [at Cranbrook, see page 96] before arriving in New York in 1951 with looms and forty boxes of yarns to open his weaving establishment. The designer speaks of *construction*—of horizontals and verticals that regulate light and shadow—whether he is discussing a textile, a house, or a garden. The landscape at LongHouse reflects his talent for creating interlinking textures and patterns using plant materials. Larsen considers his gardens as an instructive "style magazine for the new millennium." He edits it with flair. ■

The LongHouse Foundation gardens will be open to the public from 2:00 to 5:00 P.M. on Saturday and Sunday, May 6 and 7, and on Wednesdays during June, July, and August from 2:00 to 5:00 P.M. Audio tour provided. Admission: $10. For group reservations, please telephone 516-329-3568.

Continued from page 144

e old plaster walls and underlying wire even wood lath that "keyed" the original plaster has been ripped out.

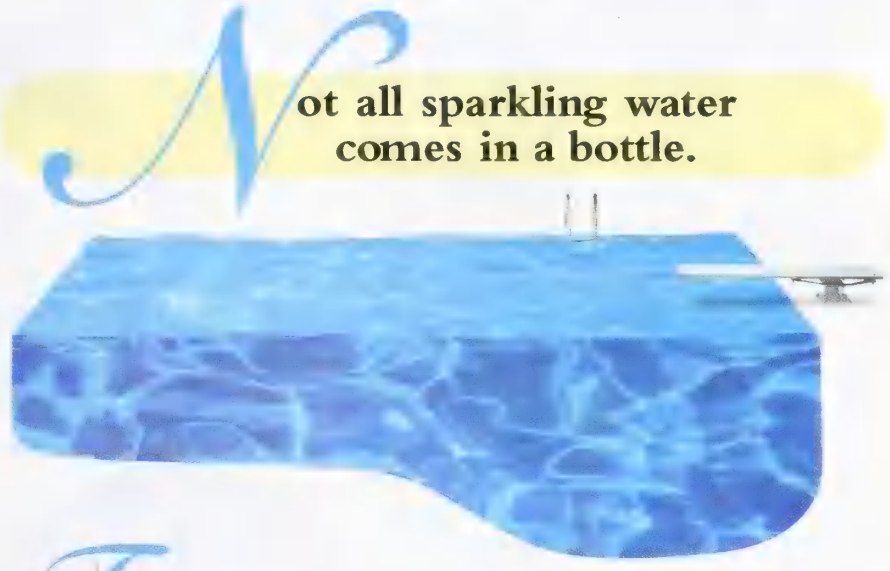
Both methods call for attaching some pe of 4-by-8-foot plaster-impregnated ard to the walls. In the case of Sheetck, only the joints are taped, filled, and nded before the walls are painted; the int goes right over the paper coating. ith veneer plaster, a different kind of ard, nicknamed "blue board," is nailed screwed to the wall. Then the brown at is applied, and finally one coat of ish plaster. A few plasterers still work e old-fashioned way, using "button ard," a gray board that is 16 inches de and 4 feet high, and applying a ¾-ch layer of plaster. The use of wood th "disappeared after World War II," ys Rogers, the West Coast plasterer, though it has been used in a few inances where historical authenticity was andated.

Before ripping out your old plaster alls and starting over—whether with eetrock or plaster—it might be smart see if the old plaster can be rescued. If the old walls are sound but have a ries of age cracks, it may be possible for ofessionals to dig out the cracks, fill em with plaster, and then cover the all with a paper-thin "skim coat" of aster or joint compound. Although it ight sound like an easy do-it-yourself oject, this repair is in some ways the rdest thing of all to do right. If any ack is not properly dug out, within onths the wall may sprout cracks again. ith this type of repair work the homevner should get a written guarantee at if the cracks reappear within a cerin time the contractor will return to fix em (which of course is not a bad idea r any home improvement work). Bere hiring a plasterer, ask to look at some his or her other projects, and speak to rmer clients about on-the-job reliabily; you certainly don't want to be abanoned in the middle of a job, when your ing room is full of bags of plaster and ckets of trowels.

Finding a plasterer may not be easy. ook in the Yellow Pages under Plastering Contractors, and if that doesn't work, try a local lumberyard for a recommendation. If you are using an architect, he or she will certainly be able to suggest someone. Donna Witham and George Goss get all their jobs by word of mouth and never have to advertise.

"There are only about four plasterers around here," Witham explains, "and we usually work separately, but sometimes, if it's a big job, we'll all work together; we love the work and we have to help each other out." ■

Tracie Rozhon, a former house restorer, writes the Habitats column for the Sunday Real Estate section of The New York Times.



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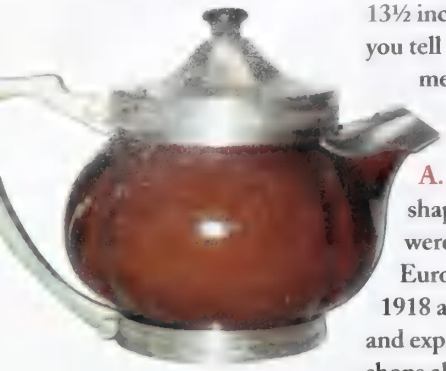
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Q. Please tell me about my china pot. It is marked on the bottom with the name Hall in a circle.

L.R., Savannah, GA

A. Durable teapots like yours were made for restaurants in the 1930s and featured a ceramic liner that fit into a metal shell. The brown ceramic liner was made by the Hall China Co. of East Liverpool, Ohio; the metal lid, handle, and spout were then attached. Since there are no markings on these parts, it is difficult to identify the manufacturer. Today, your teapot is worth $60.

Q. I inherited this orange and black glass basket-shaped vase from my aunt. It is 13½ inches high. Can you tell me about it?

Y.L.A., St. Paul, MN

A. Many vases shaped like yours were made in Europe between 1918 and 1940 and exported to gift shops all over the world, where they were sold as candy baskets. Black and orange were commonly used colors among Czechoslovakian glassmakers during that period. Your basket is worth $75.

Q. A friend gave me this odd-shaped pottery bottle that is marked "Gouda, Made in Holland." Is it valuable?

H.G., Ft. Myers Beach, FL

A. Absolutely! Many different potters working in Gouda, Holland, produced what is appropriately named Gouda pottery. It was first made in the 18th century. The Art Nouveau decoration, however, suggests that your piece, shaped like a traditional European water bottle, was made after 1918. Because collectors love Gouda pottery and the unusual water bottle shape, they will pay about $250 for a piece like yours.





Q. Can you tell me the history and value of my rocking bench?

B.E., Oakland, CA

A. You own a "mammy bench," first developed around 1820 in the South. The form was a variation on the Windsor settee, but had a fence for half of the seat. The fence allowed a mother to rock her baby while still doing chores such as sewing or shelling peas. Because the fence was removable, the bench could always be used to seat two or three people. Your bench, probably made between 1830 and 1840, is worth $750. Benches with more sophisticated designs sell for thousands of dollars.

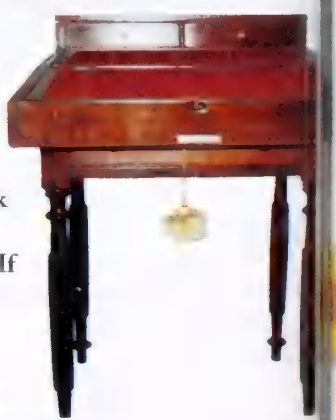


Q. I inherited this 30 x 15½ x 19–inch desk that opens from the top. Can you tell me how it was intended to be used?

E.M., Marion, MA

A. The top section of your unusual desk seems to be a typical box-shaped lap desk. When the top is open, the slanted felt-covered surface can be used for writing. Similar desks made in the U.S. between 1820 and 1840 had drawers under the writing area for storing supplies. It looks as though your lap desk was mounted on a table with a drawer. If all the pieces were made before 1840, your desk is worth $500; if the table is new and the lap desk is old, it is worth $250.

To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.



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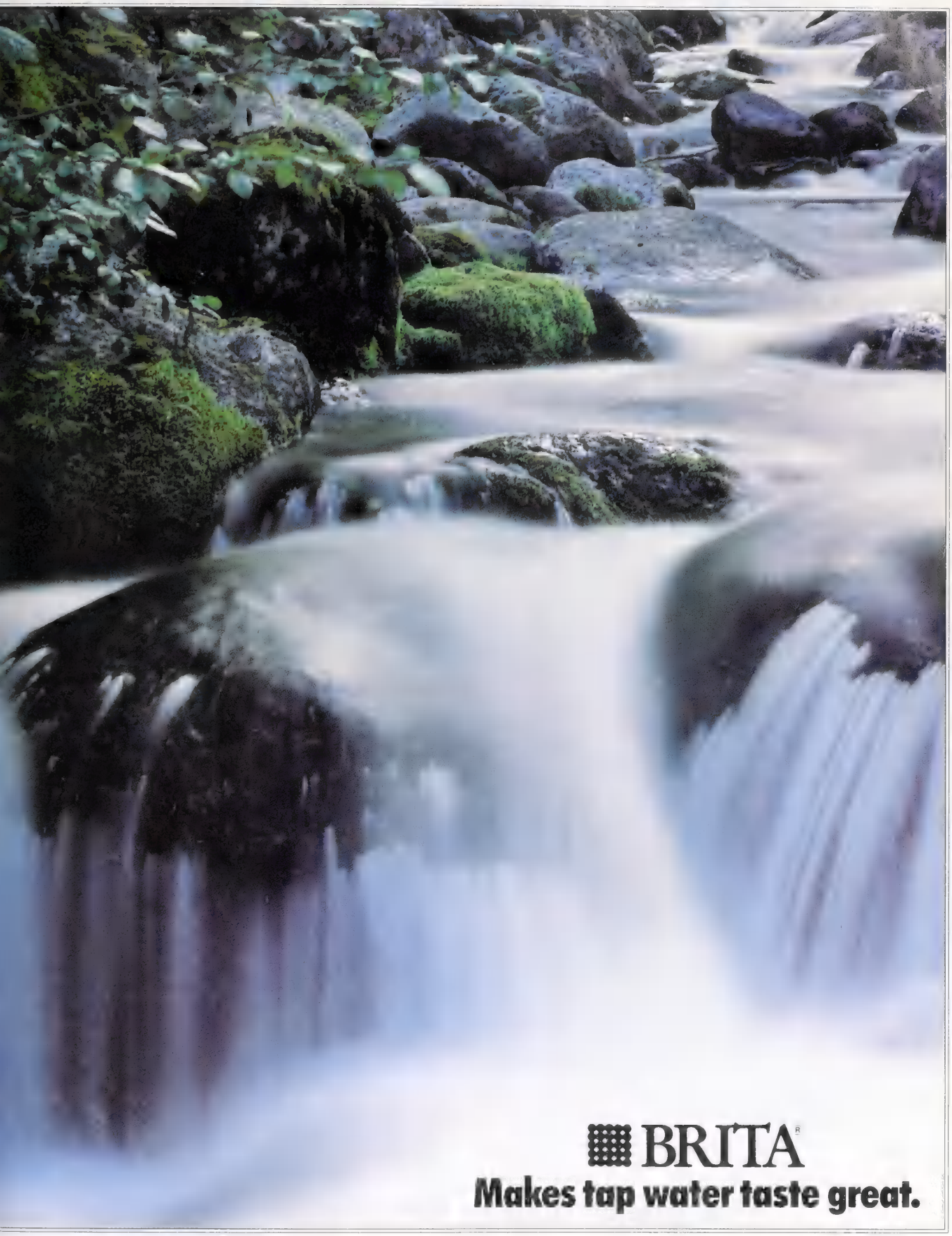
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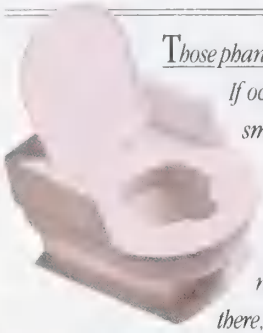
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When changing baby's diapers doesn't change the smell. It's probably your changing table. With all the action here, it's easy for messes to build up and cause odors. Get rid of them by giving your table a once-over with the Clorox Bleach Cleaning Solution every week.*





Plastic mattresses cause more odors. Wet stains are harder to see on plastic mattresses. And missing even a few usually means — you guessed it — more odors. Eliminate them by wiping down baby's plastic mattress with the Clorox Bleach Cleaning Solution* at least once a week.



Don't forget the pail. Pails collect odors along with diapers. And it's easy to take care of with Clorox Bleach. To wipe out the odors, fill your five gallon diaper pail full of water and add 2 cups Regular Clorox Bleach. Let stand for 5 minutes. Rinse well and let dry.



You'll be happy to know that using Clorox Bleach to clean also means caring about the kind of world your child will inherit. That's because after its work is done, Clorox Bleach breaks down to little more than salt and water.

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IANY FURNISHINGS AND ACCESSORIES FEATURED IN THIS ISSUE OF HOUSE BEAUTIFUL

e available in retail stores. These items are numbered in the drawings below. For further information about the companies nd/or stores that carry items that interest you, call our toll-free number, 800–241–9111; in Ohio, 800–241–7504; both exten- on 220. Or mail in the coupon. This service is available nationwide 9 A.M. to 9 P.M., seven days a week (except holidays). Infor- ation about merchandise featured in this issue is available to July 1, 1995. All prices are approximate suggested retail.



1. Classic settee, Century Furniture—$2,600
2. Standing lamp with red shade, Intérieurs—$390
3. Oaklahoma bookcase, Century Furniture—$2,300
4. #14 Antique chair/nailheads, Century Furniture—$1,250
5. #14 Antique chair, Century Furniture—$1,150
6. Black pom-pom fringed boudoir pillow, Area—$40
7. Oaklahoma round pedestal table, Century Furniture—$2,900
8. Black enamelware pitcher, Rooms & Gardens—$65
9. Glass candlestick, Intérieurs—$170
10. #21 Colony house chair, Century Furniture—$1,650
11. #14 Antique mahogany ottoman, Century Furniture—$1,200
12. Black wood tray, Treillage Ltd.—$240
13. Wooden articulated hand, Rooms & Gardens—$350
14. Calypso bowl, Steuben—$895
15. Jonas Ridge hickory stick chair, Century Furniture—$1,300
16. Jonas Ridge decorated armoire, Century Furniture—$4,300
17. Cast-iron spaniel, Intérieurs—$450
18. Orchard White armchair, Century Furniture (ea.)—$800
19. Carolina Morning oval gate-leg dining table, Century Furniture—$3,200
20. Jonas Ridge dresser, Century Furniture—$2,200
21. Stone bust, John Rosselli International—$4,500
22. Prairie Crafter's bookcase, Century Furniture—$2,200
23. Jonas Ridge twig sofa, Century Furniture—$3,900
24. Jonas Ridge coffee table, Century Furniture—$1,800
25. Faceted frame mirror, Treillage Ltd.—$925
26. Oaklahoma console, Century Furniture—$2,600
27. #14 Antique chair, Century Furniture—$2,000 >

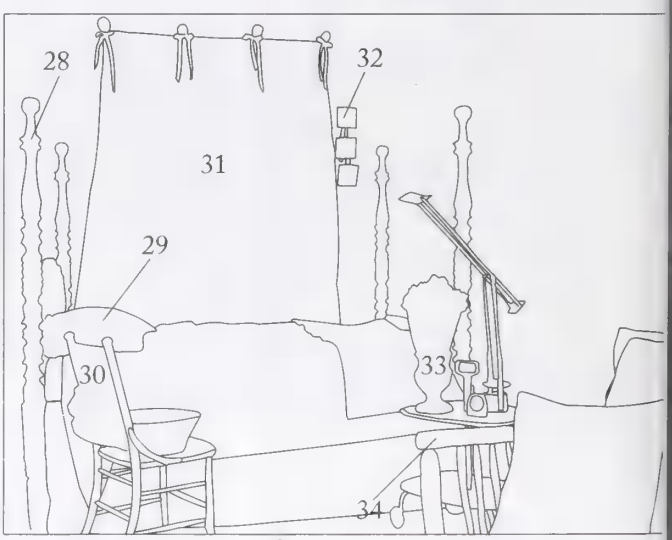
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ALL ITEMS NOT MENTIONED ARE FROM HOMEOWNERS' COLLECTION AND ARE UNAVAILABLE.

29 NEWS *Page 29:* Blue velvet wing chair, #C9477, fabric #36-5615-848, in contrast welt #99-3189-667—Henredon Furniture (M), PO Box 70, Morganton, NC 28655; 800-443-6468. Wing chair in silk burlap weave, #6461, Williamsburg Reproduction Furniture by Baker, COM, $1,800—Baker Furniture (M), 1661 Monroe Ave. NW, Grand Rapids, MI 49505; 616-361-7321. **Bradford wing chair,** #5100-01, from the Gear Collection by Lane, $1,287—Lane Upholstery (M), PO Box 849, Conover, NC 28613; 704-328-2271. **High-back wing chair with faux woven fabric,** #745-33-9, $1,524 (COM)—Milling Road, a division of Baker Furniture, 319 Hamilton St., High Point, NC 27260; 919-885-1800. **The Bugs Chair,** #9402-D, from Galactica Collection by Larry Laslo for Directional, $1,195—Directional Furniture (M), PO Box 2005, High Point, NC 27261; 910-841-3209. **Kensworth distressed leather wing chair,** #R915-03, $5,955—The Ralph Lauren Home Collection (R), 1185 Ave. of the Americas, New York 10036; 212-642-8700. **Denim wing chair,** #B1020, $1,044—Bernhardt Furniture (M), PO Box 740, Lenoir, NC 28645; 800-345-9875. **Plaid wicker wing chair,** #7107, $698 (cushion sold separately)—Palecek (M), PO Box 225, Richmond, CA 94808; 800-274-7730. **Gibson Small Comforts Chair,** #028-115, $419—La-Z-Boy Chair Co. (M), 1284 N. Telegraph Rd., Monroe, MI 48161-3390; 800-MAKE-A-HOME.
Page 32: **Taika stainless-steel flatware,** by Haataja & Korpijaakko Industrial Design, $59.95/place setting—Crate & Barrel (R, MO); 800-967-6696. **Biarritz linen shams** by Alain de Puymorin; blue/green sham, $200; pink/brown sham, $200; pink with brown bourdon stiching, $115—Chandler Hagelman, Ltd. (R); 404-509-8528. **Blue striped deck chair** from La Chaise Longue, $99—Dapy (R), 401 Biscane Blvd., Miami, FL 33132; 800-762-0419. **Bamboo votives,** $15/ea.—Takashimaya New York (R), 693 Fifth Ave., New York 10022; 800-753-2038. **Wicker suitcases,** $120/3—Indigo (R); 803-781-8924. **Telescope table,** #1830143, $129—Bombay Co. (R); 800-829-7789. **RCA Cabinet** by Eileen Gray, 1929, 86" h., 21" w., 10¼" d., $6,075—Manes Street (T), 200 Lexington Ave., New York 10016; 212-684-7050.
Page 35: **Josephine corner stand** by Rose Tarlow—Melrose House (T), 8454 Melrose Pl., Los Angeles, CA 90069; 213-651-2202.

46 FANTASY CHAIRS *Pages 46 and 47:* "**Fm2—Elsie Mendl meets Ethel Mertz**"—Jeffrey Bilhuber, Bilhuber Inc., 330 E. 59 St., New York 10022; 212-308-4888. *Fabric:* Kent Bragaline #63830, Robert Allen "Kalmar". "**Poultrygeist**"—Walter and Mary Chatham, 524 Broadway, Rm. 601, New York 10012; 212-925-2202. "**Lady of the Lake**"—Sam Blount, Sam Blount Inc., 21 W. 58 St., New York 10019; 212-888-0515. *Fabric:* Dame du Lac toile by Old World Weavers. "**Another Bright Idea**"—Peter Moore, Peter Moore Associates, 34 Laight St., New York 10013; 212-925-7760. "**Bath n' Bondage**"—Joseph Lembo and Laura Bohn, Lembo Bohn Design Associates, One Gansevoort St., New York 10014; 212-645-3636. "**Garden Pavilion**"—Richard Neas, 157 E. 71 St., New York 10021; 212-772-1878. *Fabric:* **Grandiflora** by Brunschwig & Fils. "**My Very Special Chair**"—Sheila Camera Kotur, 299 E. 79 St., Apt. 9A, New York 10021; 212-737-0886. "**Central Park**"—Mariette Himes Gomez, 241 E. 78 St., New York 10021; 212-288-6856. "**Rancho Havana**"—Stephen Sills & James Huniford, Stephen Sills Associates, 30 E. 67 St., New York 10021; 212-988-1636. *Fabric:* Hamaca Verde by Donghia. "**On the Road**"—Gisue & Mojgan Harari, Harari & Harari Architects, 18 E. 12 St., Ste. 1C, New York 10003; 212-727-0338. "**Color Variations**"—Peter Stamberg, Paul Aferiat, Celia Birtwell, Stamberg Aferiat Architecture, 126 Fifth Ave., New York 10011; 212-255-4173. "**Into the Woods**"—Peter Shelton & Lee Mindel, Shelton Mindel Associates, 216 W. 18 St., New York 10011; 212-243-3939. "**Crazy Cottage**"—Libby Cameron, Parish-Hadley Associates, 305 E. 63 St., New York 10021; 212-888-7979. *Fabric:* Patchwork Chintz by Cowtan & Tout. "**Lawn Chair**"—Robert K. Lewis, 699 Madison Ave., New York 10021; 212-755-1557. "**Home Sweet Home**"—William Diamond & Anthony Baratta, William Diamond Design, 270 Lafayette St., Ste. 1510, New York 10012; 212-966-8892. "**The Spring**"—Victoria Hagan, Victoria Hagan Design, 22 E. 72 St., New York 10021; 212-472-1290. *Fabric:* Clarence House Satin Provençal Argent #10297-42. "**Brewster and Charlie's Chair**"—Bunny Williams, 4 E. 77 St., New York 10021; 212-772-8585. *Fabric:* Calvin's Feet by Peter Fasano. "**Fifties Style**"—Paul Siskin, Siskin Valls, 21 W. 58 St., #2A, New York 10019; 212-752-3790. *Fabric:* Metric by Robert Arlington. "**Cassiopeia's chair**"—Richard Keith Langham, 18 E. 67 St., New York 10021; 212-744-1110. *Leather:* Star Bright by Edelman. "**Silver Futures**"—Michael Formica, Michael Formica Inc., 95 Christopher St., New York 10014; 212-620-0655. *Fabrics:* Robert Scott and Pollack Associates.
54 WHISTLER AS DECORATOR *Page 54: Exhibits:* "James McNeil Whistler"—The National Gallery of Art, 4th St. at Constitution Ave., NW, Washington, DC 20565; 202-737-4215. "Whistler & Japan"—The Freer Gallery of Art, 12th St and Jefferson Dr., Washington, DC; 202-537-4880. *(Continued on page 156)*

PRICES & SOURCES

28. Carolina Morning spool poster bed, Century Furniture (queen)—$3,000
29. Pillow shams, Peacock Alley (ea.)—$55
30. Jonas Ridge school house side chair, Century Furniture—$600
31. White trapunto cluster of grapes quilt, Judi Boisson American Country—$595
32. Small black framed leaves, Intérieurs (ea.)—$60
33. White glazed tulipière, Treillage Ltd.—$125
34. Filippo Trolley, by Kartell—Modern Age—$39



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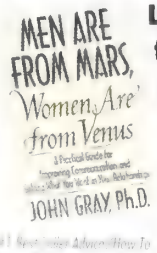
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Continued from page 152

'S HOUSE *Pages 76 and 77:* Fabric on **chairs, ottoman, pillows**—(T), 979 Third Ave., New York 10022; 212-753-4488.

79: Living room: Wing chair, Rose Chintz; **Redouté roses prints,** plates; **sofa,** Rose Chintz—Rose Cumming (T), 232 E. 59 St. New York 022; 212-758-0844. **Wooden armchair; pillows and wing chair,** green oak leaf chintz—Cowtan & Tout, see address above. **Wallpaper**—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **Chair**—Blue Strié Herringbone—Decorators Walk (T), 979 Third Ave., New York 10022; 212-319-7100.

Page 81: **Glasses**—Sheila from Waterford. **Wallpaper**—Brunschwig & Fils, see address above.

Pages 82 and 83: Entrance hall: Wallpaper—Brunschwig & Fils, see above. **Curtains,** Leaf Trellis—Clarence House (T), 979 Third Ave., New York 10022; 212-752-2890. *Kitchen:* Dishwasher—KitchenAid. **Pillow and tablecloth fabric,** Leaf Trellis—Clarence House, see address above. **Tiles,** Tulip, Country Floors; **hanging plates,** blue & white Staffordshire; **tiles on counter,** Dutch; **plates on counter,** Staffordshire. *Back porch:* **Pillow fabric,** Chintz Rose—Waverly (T), 79 Madison Ave., New York 10016; 800-423-5881. **Garden furniture**—Brown Jordan (M), 150 E. 68 St., New York 10155; 212-593-1390. *Guest bedroom:* **Chair fabric,** Blue Ribbon Chintz; **curtain fabric,** Little Bow Pattern—Cowtan & Tout, see above. **Wallpaper**—Clarence House, see above. **Border**—Brunschwig & Fils, see above. *Fleurs Animées* by J.J. Grandville, Paris, 1847.

84 PALE PERFECTION *Pages 84 to 91: Designer:* **Vicente Wolf,** Vicente Wolf Associates, 333 W. 39 St., New York 10018; 212-465-0590. **All furniture except antiques**—custom-designed by Vicente Wolf, Vicente Wolf Associates, see above. **Standing lamp, sconce**—Vicente Wolf Design for As You Like It, 536 Townsend Ave., High Point, NC 27262; 910-431-7123. **Carpets**—Misha Carpet (T), 203 E. 53 St., New York 10022; 212-688-5912. *Living Room:* **Fabric on Louis XVI armchair,** Pompadour in bleu pale, $62/yd.—Manual Canovas, 979 Third Ave., New York 10022; 212-486-9230. **Chenille on chairs and curved sofa,** 1001/P. Diamond, $78/yd.—Ian Wall (T), 979 Third Ave., New York 10022; 212-758-5377. **Linen on chaise and chairs,** Santa Barbara style #HCW-330-AA-39, $28/yd.—Hinson and Co. (T), 979 Third Ave., New York 10022; 212-688-5538. **Roman window shades,** #5835-04, $37.90/yd.—Cowtan and Tout (T), 979 Third Ave., New York 10022; 212-753-4488. *Kitchen:* **Drappo chair**—Neidermaier (T), 2829 N. Paulina, Chicago, IL 60657; 312-528-8123. *Master bedroom:* **Curtain fabric,** Mozart in dawn, $57/yd.—S. Harris and Co. (T), 979 Third Ave., New York 10022; 212-838-5253. **Upholstered wall fabric,** Essex in ecru, $14.50/yd.—Norbar (T), PO Box 81038, Boca Raton, FL 33481; 407-997-0800.

96 WELLSPRING OF MODERNISM *Pages 96 to 105: Dining room:* **Saarinen House dining table,** $18,500; **side chair,** $1,700; **dining room carpet,** 11′ x 11′, $7,500; **dining room chandelier,** $9,500.

Pages 98 and 99: Library: **Tea table,** $7,500; **lounge chair,** $4,750; **fabric on lounge,** Cranbrook #917/10 document copper—Unika Vaev USA (T), 305 E. 63 St., New York 10021; 800-223-1620. **Library chandelier,** $6,000. *Living room:* **Veneer armchairs,** $3,750; **sofa,** $10,000; **torchère lamps,** $7,500. *Pages 100 and 101:* **Fireplace,** Saarinen House peacock andirons, $12,000 pr.; **dining room tapestry, side chairs,** $1,700; **tea table,** $7,500; **lounge chair,** $4,750; *Sitting alcove:* **Veneer armchairs,** $3,750; **Swanson globe-stand table,** $6,500; **torchère lamps,** $7,500. *Pages 102 and 103: Studio room:* **Eero Saarinen auditorium chair,** $1,750. *Sitting room:* **Step-leg tea table,** $4,500; **sitting room chandelier,** $5,000. *Insets: Vanity view:* **Vanity stool,** $1,350; *Guest bedroom:* **Painted four-tier table,** $2,750. *Upstairs sitting alcove:* **Blue chair,** $2,750; **blue settee,** 70″, $4,750; **blue table,** $1,750—Arkitektura (R), 96 Greene St., New York 10012; 212-334-5570. The Cranbrook Art Museum is open May to Oct., Wed.–Sun. 1–5 P.M., Thurs. 10 A.M.–9 P.M. For tours and general information: 810-645-3312.

106 PERENNIAL BORDERS *Pages 106 and 107:* **Pompeiian Scroll,** Ornamenta Collection, #0M3-2; **Delftware Frieze,** #81514-2 pink—Scalamandré (T), 950 Third Ave., New York 10022; 212-980-3888. **Fringed Festoon Border,** Library of Congress Collection, #516752; **Tierni Border,** #514963; **Vine & Swag Frieze,** Library of Congress Collection, #518731—Schumacher & Co. (T), 939 Third Ave., New York 10022, 212-415-3900. **Kalamkari Border,** #P204/02, by Tricia Guild for Designers Guild; **Secret Garden** from the Charades Collection, #B852/01—Osborne & Little (T), 65 Commerce Rd., Stamford, CT 06902; 703-359-1500. **Afrique Border,** Paper Magic Collection, #535971—Gramercy (T), 79 Madison Ave., New York 10016; 800-332-3384. **Le Potager Safrau,** #P166-01, Pierre Frey through—Fonthill Inc. (T), 979 Third Ave., New York 10022; 914-376-2000.

108 AN AMERICAN SAMPLER *Pages 108 to 113:* **Classic settee,** $2,600; **Oklahoma bookcase,** $2,300; **#14 Antique mahogany chair with nail,** $1,250; **#14 Antique mahogany chair,** $1,150; **Oaklahoma round pedestal table,** $2,900; **#21 Colony House chair,** $1,650; **#14 Antique mahogany ottoman,** $1,200—Furniture Industries (M), PO Box 608, Hickory, NC 28603; 800-852-#8759F by Marco Zanini for Steuben, 11″ dia., $895—Fifth Ave., York 10022; 212-752-1442. **Black pom-pom** (M), 301 W. 18 St., New York 10011; 212 hand, ware pitcher, $65—Rooms & Gardens St., New 431-1297. **Glass candlestick,** $170 ed shade térieurs (R), 114 Wooster St., New York 10012 343-0800. y with **Greek-style border,** $240—Treillage Ltd. (R), 418 E. 75 St., NYC 10021; 212-535-2288.

Page 109: **Jonas Ridge Hickory stick pull-up chair,** $1,300/ea.—Century Furniture, see above.

Pages 110 and 111: **Orchard White "sack-back" armchair,** $800; **Carolina Morning gate-leg dining table,** $3,200; **Jonas Ridge dresser,** $2,200—Century Furniture, see above. **Red balloon tire bike,** $325—Henro (R), 525 Broome St., New York 10013; 212-343-0221. **Stone bust,** $4,500—John Rosselli International (R,T), 523 E. 73 St., New York 10021; 212; 772-2137.

Page 110: **Jonas Ridge decorated armoire,** $4,300—Century Furniture, see above. **Cast-iron spaniel,** $450; **wire urn** by Forestier, #1081, $64; **large wire basket,** #1087, $110—Intérieurs, see above. **Glazed pot,** $90; **confit jar,** $130; **olive pot,** $120—Rooms & Gardens (R), 290 Lafayette St., New York 10012; 212-431-1297.

Page 112 to 113: **Jonas Ridge schoolhouse side chair,** $600; **Carolina Morning spool poster bed,** $3,000—Century Furniture, see above. **Trapunto quilt,** $595—Judd Boisson American Country (R), 67 Main St., East Hampton, NY 11968; 516-283-5466. **Framed leaves** by Hilton MacConnico, #2030, $60/ea.—Intérieurs, see above. **Plaster lamp,** $6,000—Mrs. MacDougall (T), 979 Third Ave., New York 10022; 212-688-7754; **Filippo Trolley** by Kartell, $395—Modern Age (R), 102 Wooster St., New York 10012; 212-966-0669. **Tulipère,** $125—Treillage Ltd., see above. **Jonas Ridge country pine coffee table,** $1,800; **Jonas Ridge twig sofa,** $3,900; **Prairie Crafter's bookcase,** $2,200—Century Furniture, see above. **Oklahoma Console,** $2,600; **#14 Antique mahogany chair,** $2,000—Century Furniture see above. **Driade Vendome vase by Sipek,** $868—Modern Age (R), 102 Wooster St., New York, 10012; 212-966-0669. **Black urn,** $1,600/pr.; **faceted frame mirror,** $925—Treillage Ltd., see above. **Pillow shams,** #Pun-3RL, color: white, $65—Peacock Alley (R), 13720 Midway Rd. #204, Dallas, TX 75244; 800-275-0784.

120 A LINK TO THE PRESENT *Pages 120 to 123: Architect:* **Bryan Lewis,** PO Box 5128, Austin, TX 78763; 512-452-5659. **House size:** 3,400 sq. ft. **Land area:** 1 acre. *Exterior foundation:* Pier and beam/fieldstone. **Siding:** 6″ wood clapboard on addition; cedar shake shingles on original house. **Roof:** Timberline composition roof—GAF Corp. (M), PO Box 655607, Dallas, TX 75265; 214-637-1060. **Paint** Canyon Gray stain on shingles; New England Rust (custom) on clapboard—Benjamin Moore Paint Co. (M), 2501 W. North Ave., Melrose Park, IL 60160; 800-442-1529. *Interior materials:* **Walls:** wallboard, smooth finish, cedar shingles, clapboard siding. **Ceilings,** wallboard, smooth finish, V-groove pine paneling. **Windows and doors:** Wood windows on original structure—Pella Architect Series, Pella Corp (M), 708 W. Summit, San Antonio, TX 78212; 800-486-3615. Steel doors and windows on connecting link and on addition—A&S Window Co. (R), 88-197 Ave of the Americas, Glendale, NY 11385; 718-275-7900. Sliding pocket door on front of addition—Architectural Aluminum Products (R), New Canaan, CT. **Floors** white oak, ebonized, New York bluestone. **Lighting,** recessed—Lightolier Corp (M), 100 Lighting Way, Secaucus, NJ 07096; 201-864-3000. Sconces by Ron Rezek—Artimede, 1980 New Highway, Farmingdale, NY 11735; 516-694-9292. **Paint,** same as exterior and Linen White—Benjamin Moore, see above. **Fireplace wall,** bronze leafing—Kate Loye, 47 W. 88 St., New York 10024; 212-595-6876. *Kitchen:* Custom laminated cabinets and ebonized wood countertops. **Refrigerator** 30″ Sub-Zero—Sub-Zero Corp., PO Box 44130, Madison, WI 53744; 608-271-2233. **Oven and cooktop,** GE Profile series—General Electric Co. (M), Louisville KY 40225; 800-626-2000. **Plumbing fixtures**—Kohler Co. (M), Kohler, WI 53044; 800-772-1814. *Living room:* **Sofa fabric**—Randolf & Hine (T), 232 E. 59 St., New York 10022; 212-826-9898. **Chair fabric**—Donghia, Inc. (T), 979 Third Ave., New York 10022; 212-935-3713. **Tibetan rug**—InnerAsia Trading Co. (T), 236 Fifth Ave., New York 10001; 212-532-2600. *Dining room:* **Table**—Chris Lehrecke, 105 Lexington St., Brooklyn, NY 11238; 717-783-9150. **Chairs**—Knoll Studio (R), 105 Wooster St., New York 10012; 212-343-4000.

124 ALL-AMERICAN *Pages 124 to 137:* '21' Club, 27 W. 52 St., New York 10019; 212-582-7200. C.T. Restaurant, 111 E. 22 St., New York 10010; 212-995-8500. **Red wine glass,** $20; **antique dessert fork,** $50; **white wine glass,** $5.25; **yellow dinner plate** by Aletha Soulé, $40—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212-431-1888. **White ruffle dessert plate,** $75; **black glass charger,** $175; **yellow striped glass plate,** $300; **Venetian glass plate,** $150; **green glass plate,** $100—Carole Stupell Ltd. (R), 29 E. 22 St., New York 10010; 212-260-3100.

146 NEW AND IMPROVED *Page 146:* **Washer/dryer**—Asko Inc. (M), 903 N. Bowser, Ste. 200, Richardson, TX 75081; 800-367-2444. **Refrigerator, freezer units,** Integrated 700 Series—Sub-Zero Freezer Co. (M), PO Box 44130, Madison, WI 53744-4130; 608-271-2233. **Dishwasher,** IntelliSense—Maytag (M), One Dependability Square, Newton, IA 50208; 515-792-7000. **Gas cooktop,** 48″ Pro-Style Cooktop model CVG4380P—Jenn-Air (M), 3035 Shadeland, Indianapolis, IN 46226; 317-545-2271. **Frigidaire Gallery Professional Series,** Frigidaire Co. (M), 6000 Perimeter Dr., Dublin, OH 43017; 614-876-4644. *Page 147:* **Dishwasher,** Profile CleanSensor, GSD4930XWW—GE Co. (M), Appliance Park, Louisville, KY 40225; 800-626-2000. **Refrigerator,** Stainless, SBDE20S4SW—Amana Refrigeration (M), Amana, IA 52204; 800-843-0304. **Cooktop,** 30″ Halogen Smoothtop Cooktop—Frigidaire Co., see above. **Commercial-style range,** GCR484GG—Thermador (M), 5119 District Blvd., Los Angeles, CA 90040; 213-562-1133. **Wall oven,** EB 900—Gaggenau USA (M), 425 University Ave., Norwood, MA 02062; 617-255-1766. **Wall oven,** EasyConvect range—KitchenAid (M), 2303 Tipestone Rd., Benton Harbor, MI 49022; 800-422-1230.

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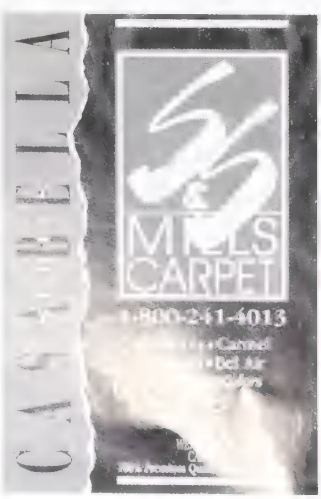
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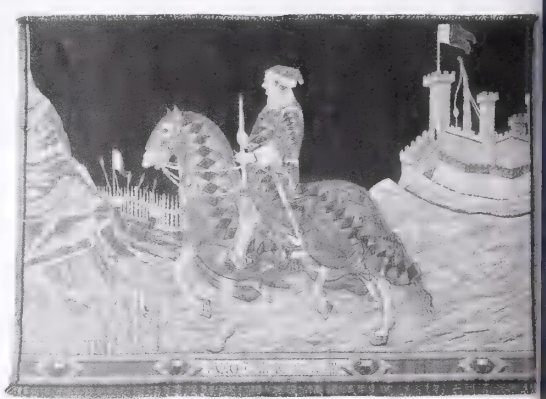


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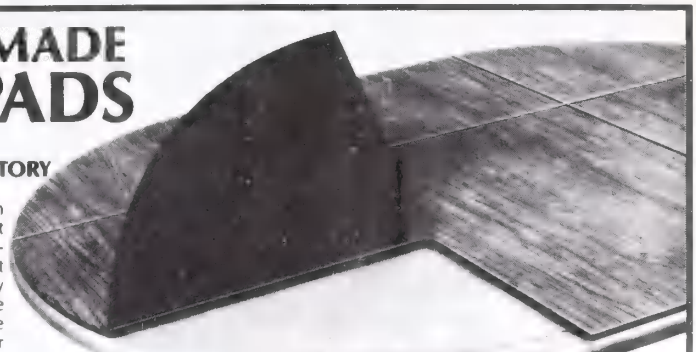


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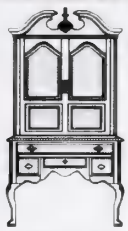
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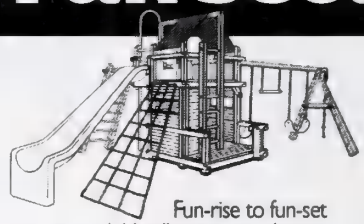
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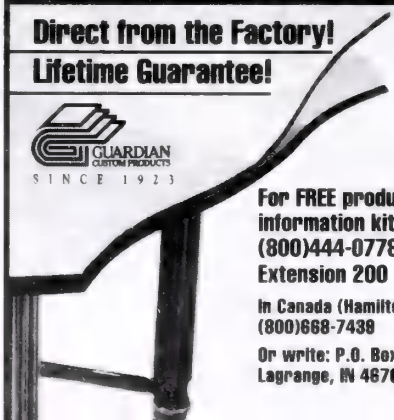
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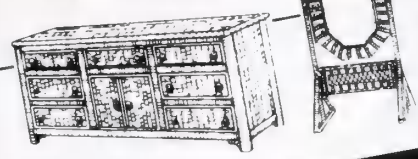
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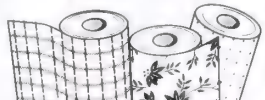
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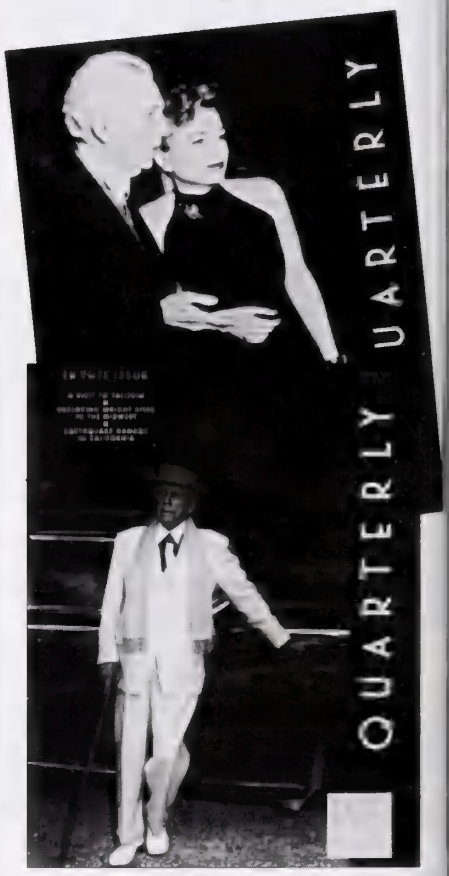
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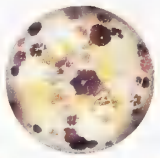
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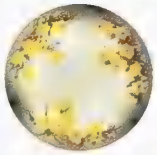
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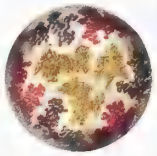
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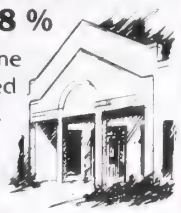
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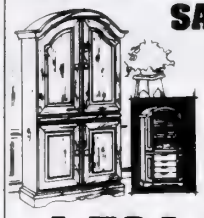
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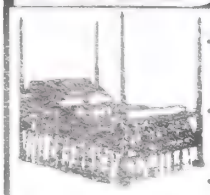
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A loverly day in May

BY DEE HARDIE

Never before have I left Maryland in May. After a long winter, spring is when my gardens need me most, and when I need them. We blossom together.

But last year I played horticultural hooky. Tom had to be in London on business and invited me along. When I realized our visit would coincide with the Chelsea Flower Show, I felt as if I were in a field of clover. To go to the Chelsea Flower Show had always been my dream.

Thanks to my friend Rosemary Verey, the English gardening expert who often designs for this celebrated event, I found myself in Chelsea on opening day with a red carnation in one lapel of my blue blazer, a press badge pinned on the other. As I looked and sniffed and studied, I felt like Eliza Doolittle being educated by Professor Higgins. It was a day in May I'll never forget.

The show, sponsored by the Royal Horticultural Society, has been held since 1913 on the twenty-eight-acre site of the Royal Hospital. The usual focus here is on the residents, the famous veteran pensioners colorfully uniformed in scarlet jackets bedecked with rows of medals. But for this magnificent day the centerpiece is a three-and-a-half-acre marquee that, according to the *Guinness Book of World Records*, is the largest tent in the world. I found it amazing, packed with roses, orchids, violets, pansies, sweet peas, delphiniums, azaleas, just about everything for every garden. I was overwhelmed.

I calmed down by visiting the display gardens surrounding the marquee, which ranged from formal French parterres to an English country railroad station's cutting bed of cottage flowers. My first stop was "A Garden for Children," inspired by Kenneth Grahame's classic *The Wind in the Willows*. A little boy with eyes as blue as forget-me-nots, wearing a Donald Duck sweatshirt, came up to me, took my hand, and said, "'Allo!" I answered, "Hi! Is your name Donald?" "No," he said. "My name's Freddy, and my mum made this garden." Mum certainly had done a wonderful job, and so did her young press agent working the crowd.

To go to the Chelsea Flower Show had always been my dream, and when a business trip of Tom's coincided with it, I was in clover

Next, I wandered into "The Edible Garden," where everything from the lime tree flowers to the rose petals, herbs, and poppy seeds could be eaten. Here I found myself talking to a woman who turned out to be the mother of the designer. The first day of the Chelsea Flower Show is obviously family day. She was so proud of her daughter I felt awkward breaking off our conversation, but I wanted to see the actor Sir John Mills open "The Garden for the Blind."

There the scent of lavender was strong. You could hear the bubbling fountains, and Sir John, whose vision is almost gone, looked as bright as the flowers, sporting a pink shirt, his red socks peeking below his trousers. I would have loved to have held his hand too, but just being a trellis away from this great actor was enough for me.

I then went on a buying binge, acquiring pruning shears and two tea mugs from the National Trust stall. One mug is encircled in bold print, HIS LORDSHIP, the other reads in delicate script, *Her Ladyship*. But my trophy purchase is a garden sculpture, a reproduction of the head of an elegant young boy from the 18th century. Right now he is sitting on top of a chest of drawers in the dining room at Thornhill, and I think he's going to stay there because I like his company. He cost only ten British pounds, or about fifteen dollars, but he *weighs* at least twenty pounds. I shrugged; I always return home with heavy baggage. I named him after little Freddy.

At 3:30 all visitors had to leave; Queen Elizabeth and members of her family were arriving at precisely 5:50. Everything had to be tidied up. I was ready to go; I was drooping like a flower out of water. I returned to our hotel and went right to sleep with the rosiest dreams and plans for Thornhill. ■

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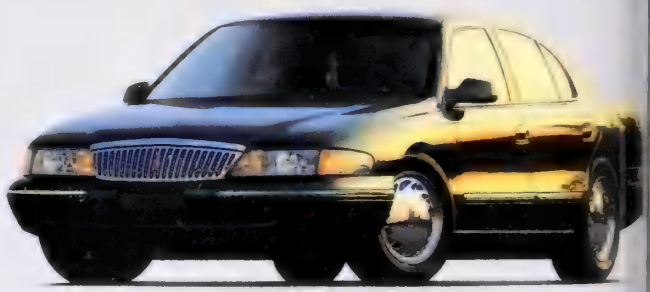
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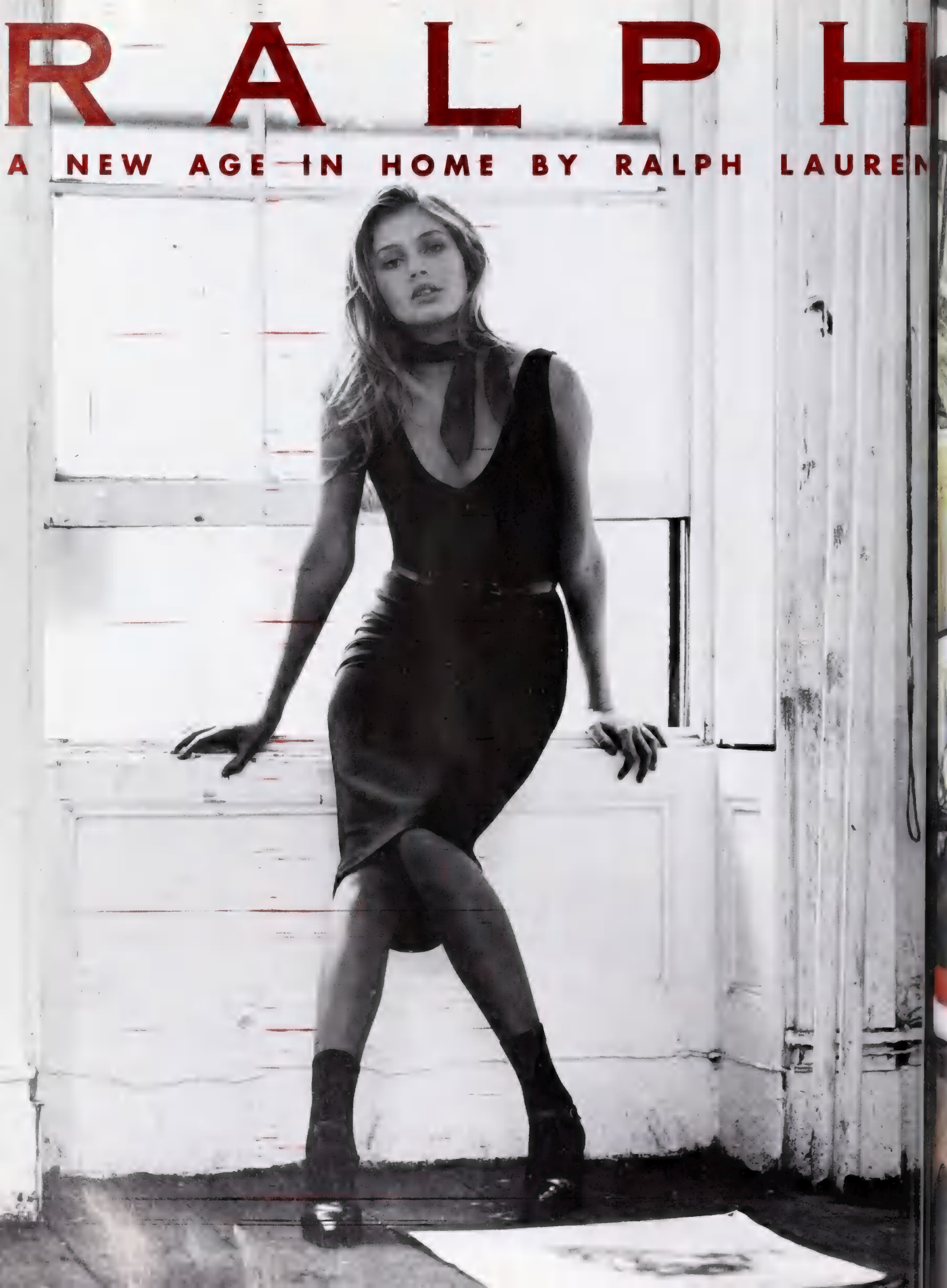
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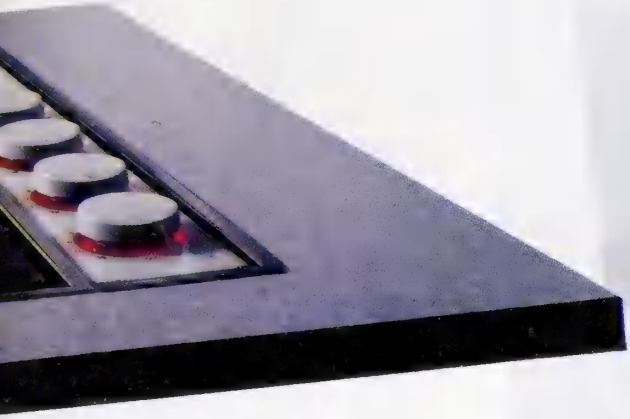
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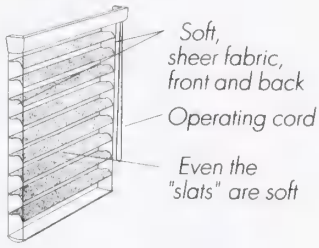




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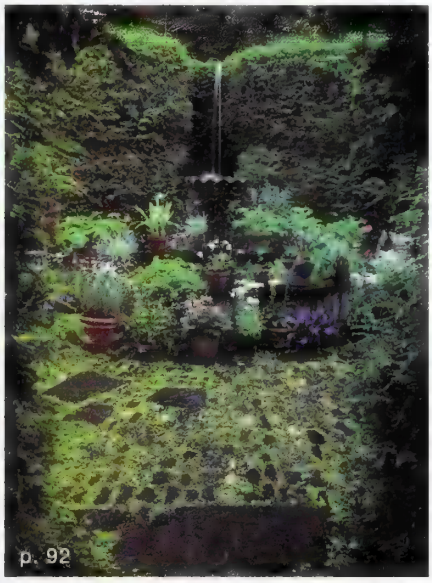
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This room at the top of the Rogers Memorial Library Showhouse, designed by Sig Bergamin, displays the designer's talent for mixing patterns and evocative objects. Many of the visitors wanted to settle right into this cozy space. See page 84. Photograph: Jeff McNamara.

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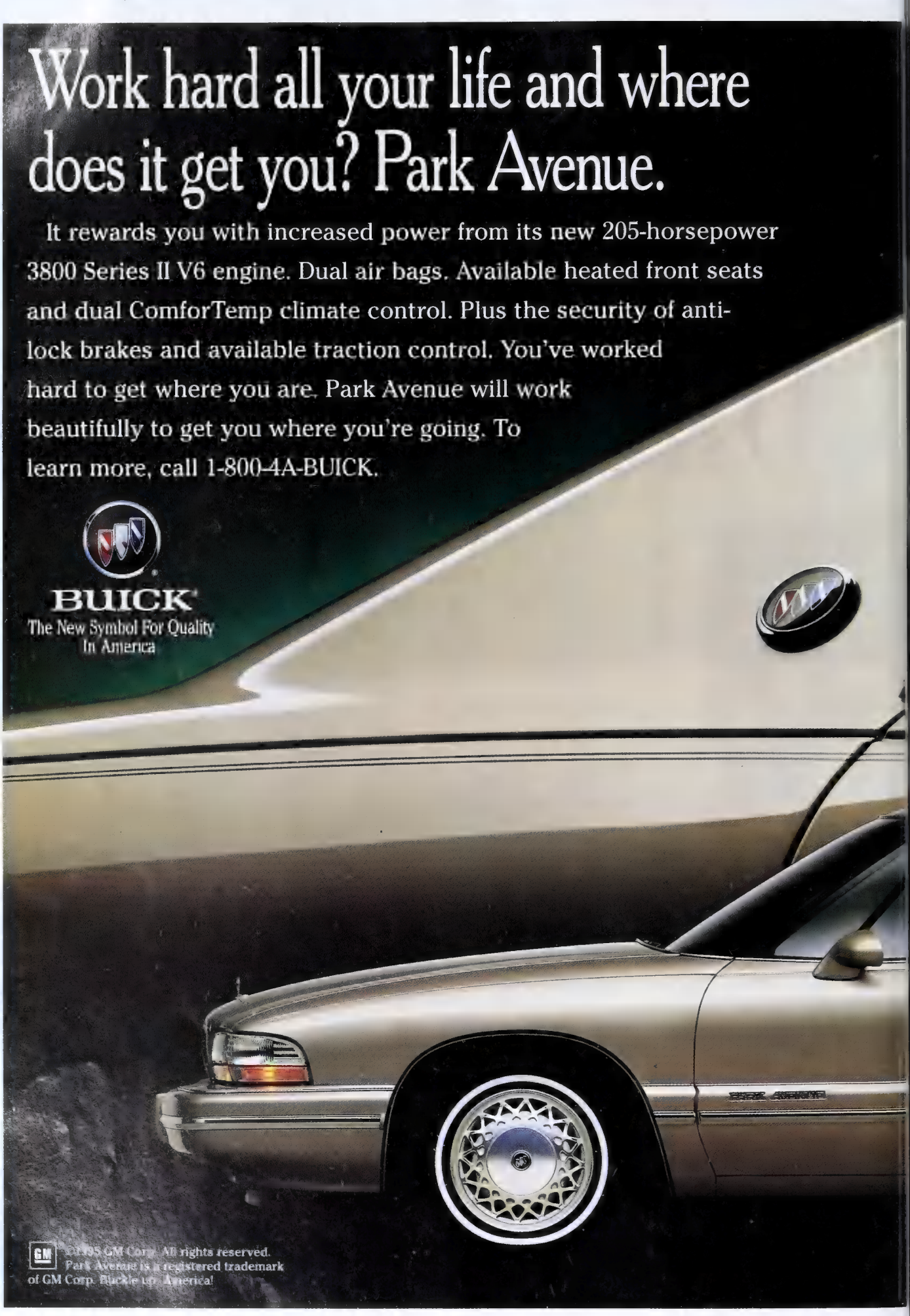

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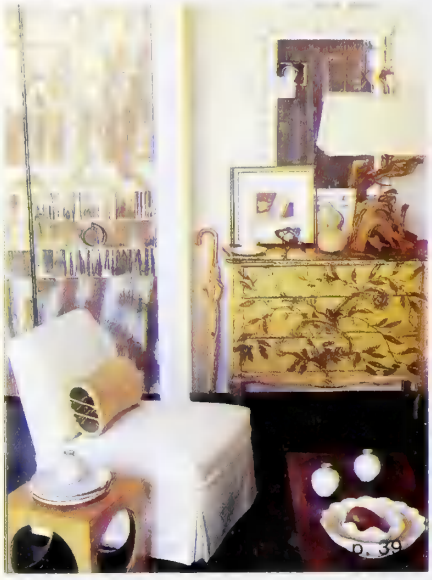
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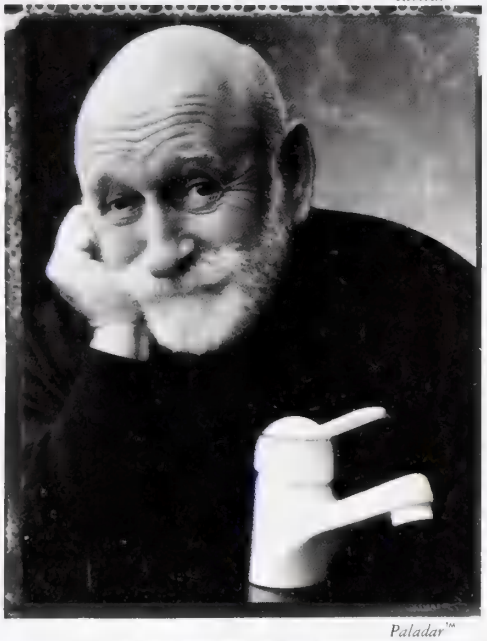
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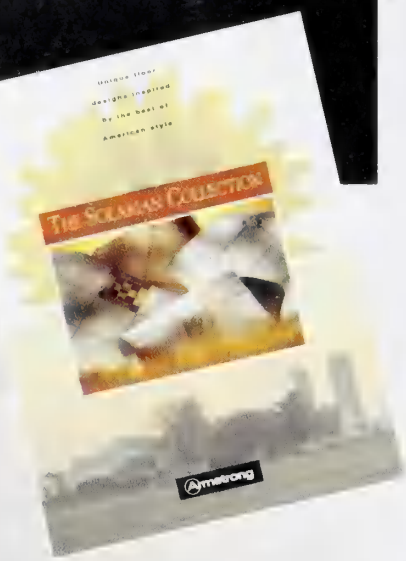
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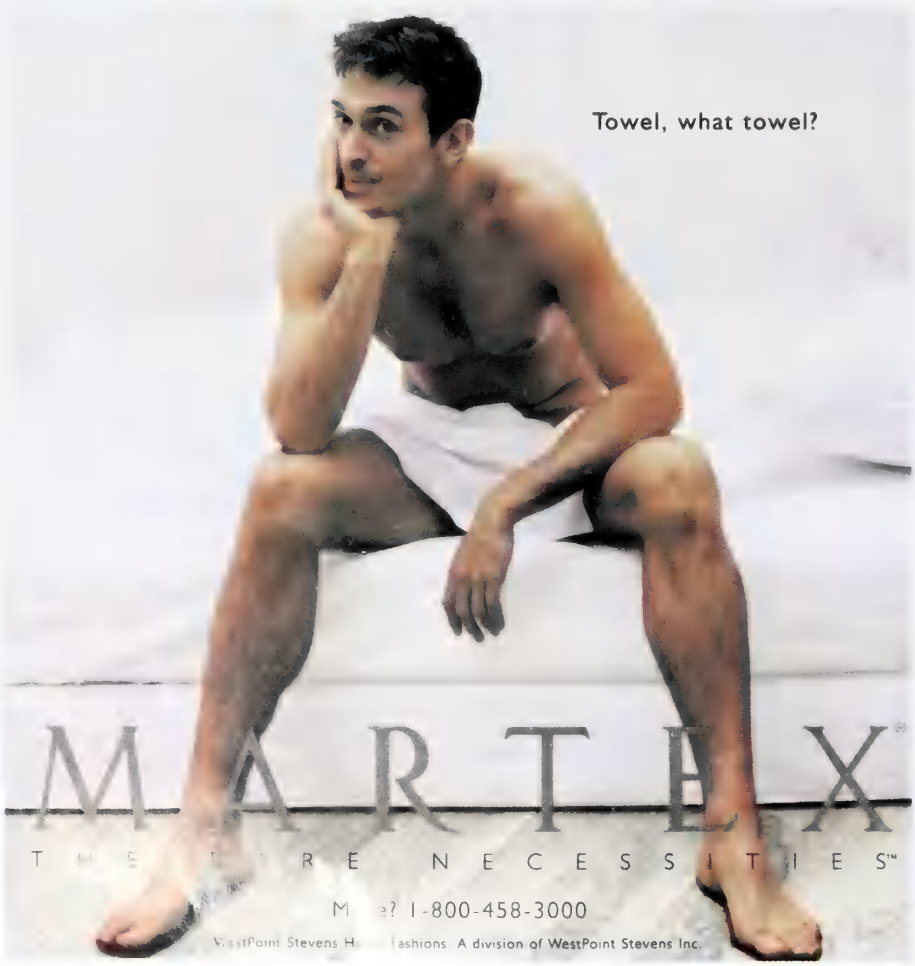
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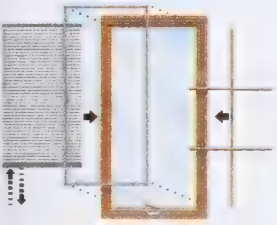
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Who loved Aunt Ella?

BY DALE MACKENZIE BROWN

My father used to let out a whoop at his first sight of the farm. I share his exhilaration to this day, although I am not the shouting kind.

I have been coming to the farm all my life. I know its fields and woods, sounds and smells; there isn't a nook in the house that I haven't investigated. My father's Aunt Ella lived here last. She was the prettiest of four sisters and she preserved a certain comeliness right up to the end. Yet she never married. She survived the Great Depression with the help of a hired man, and doggedly reached the age of 86. Late in life she painted a cardboard sign in big black letters with old-fashioned serifs: "Farm for Sale. Inquire of Ella Neal, Over the Hill." She never put it up. The sign sits in the pantry to this day.

Only death could separate Aunt Ella from the farm. She left it to Dad and his younger sister, who lives three miles away and keeps a close eye on it. Upon his death, Dad's portion passed to me. Thus I gained what has become for my family—but never was for Ella—a retreat from the everyday world.

The view is finer than the house. Painted white, with a silvery tin roof to reflect the sun, the modest L-shaped building sits high above the valley in the lap of the hill. A green lawn and shaggy-barked maples surround it. Two porches—one to the side draped with a grapevine, the other out front facing a road on which only half a dozen cars will pass in a day—invite sitting and dreaming. The nearest neighbors are a half mile to the north and the south; to the east and west for at least a mile there is nobody.

My ancestors left their old Connecticut home and came to this perfect spot in New York's Chenango County in the 1820s, their possessions piled high in an ox-drawn wagon. They sheltered first in a house on a rise too wind-blasted for comfort and long since torn down; they built the present one in the mid-19th century, using local ash and hemlock for timbers and flooring.

I would like to think that not much has changed here in the years since then, but it has, of course. Most of the small outbuildings are gone, along with the sagging barn that outlived the cows it housed, lingering on for some years afterward, a drowsing memory of itself. The pasture that swept up the slope opposite the house has become overgrown with trees, and the site of the vegetable garden is now a tangle of weeds. But some of the fields are worked by a farmer in the valley and the air still carries the smell of ferns, newly mown hay, and daisies.

One of my earliest farm memories is of riding a hay wagon, on top of the world. The farm was the first place I really saw stars, diamond bright in the blackness, the Big Dipper >


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Among the names of those who lived here: Rosaltha and Rosetta (twins), Artemisia, Huldah, Ora, Levi, Cassius

angled toward the pond where bullfrogs croaked, and still do, on summer evenings. Dad pointed to the sky and told me to watch for the star that would fall. No doubt I cherish the recollection because my relationship with him was continuously interrupted by his long spells away from home; he came and went all the years I was growing up, commanded by his job and whatever other need he may have had to be absent. We were never closer as father and son than when we were upstate on vacation. Mother did not always go with us; she said she had to look after her brother, but I suspect she really wanted to give us a chance to be together.

We would stay with my grandmother, Aunt Ella's nonidentical twin, who lived in the nearby town. The treat for me was to go "up to the farm" as soon as possible. Aunt Ella was set in her ways, and there were chores that she and the hired man had to get done. We timed our visits to the hours when Aunt Ella was most likely to enjoy company, which generally meant after supper.

Sometimes she would be in a very good mood, ready for some fun. She might play the harmonica or her violin for us, throwing herself into the music, doing a little accompanying jig around the room. A woman of unusual musical ability and completely self-taught, Aunt Ella also played the piano, the guitar, and the autoharp.

I was a history-minded boy and loved to sit in the big kitchen, a fire burning in the iron range to drive away the chill, listening by the amber light of kerosene lamps to Grandma and Aunt Ella tell of the olden days. They would recall happy family evenings around this same stove in the company of their uncle and aunt and two boy cousins from up the road—popping corn, telling stories, laughing, singing.

As the old women talked, Ralph, the hired man, would sit in the corner in his rocking chair, smiling, glad as ever to see us. Dad was fond of him. Like Aunt Ella, Ralph had not married, and in some curious way these two castaways were suited to each other. He wound up working for her for thirty years and doing a good job, despite occasional bouts with booze and the fact that he had only one hand. In place of the other hand (lost in a mowing accident) a steel hook projected, fastened to the stump by a leather collar and straps; the hook seemed as useful a tool as his own five fingers had been.

These days when my wife, our grown daughters, Elisabeth and Marissa, and I come to the farm we feel a sense of reunion—with the past as well as with one another. We always enter the house from the side porch where carriages once discharged their passengers, the deep wheel ruts still visible in the lawn. A twist of the wobbly doorknob lets us into the kitchen, a plain, square, wainscoted room with an oilcloth-covered table, mismatched chairs, a woodbox in one corner, Ralph's rocker in the other. It [illegible] feature—indeed, the heart of the house—is the [illegible] cookstove, squat on bowed legs. If there is a chill we build a wood fire in the stove's belly. The heat is a baking kind, good for the bones, and it consumes some of the mildew odor of closed-up spaces.

Soon the house is alive again. Door latches rattle as we plunge from room to room. A lot of the furniture—a great deal of it brought in that wagon from Connecticut—has gone to family members, but much remains, including the upright piano in the living room, the music cabinet with a mock-inlay front, and the Morris chair whose heavy lines and clawed dragon feet are so ugly no one wants it

Though the interior is not as Aunt Ella left it, she is a strong presence in the house and I don't have to look far for reminders of her, or of the others who have lived here. The cabinet built into the living room wall holds visiting cards and leather-bound books bearing their names: Rosaltha and Rosetta (my great-grandmother and *her* twin), Lucretia, Artemisia, Huldah, Ora, Violetta Zepherine, Levi, Cassius, Orson, Wallace. A buttermilk-red blanket chest in the front hall contains pictures of many of them—formal portraits in velvet-covered albums or snapshots pasted down with triangular corners on black pages captioned in white ink. Buried among the albums are scrapbooks with clippings from the local newspaper describing the picnics, church suppers, and reunions they attended, the births of new family members and the deaths of old ones.

Even the drawer of the Mission table next to the Morris chair offers evidence of vanished lives. Reaching into it recently I came up with a round-robin diary kept by various family members who vacationed at the house after Aunt Ella's death, with several entries penned by my father. On one of our stays with my girls he entered something very important to him: "Elisabeth told me three times today she loves me."

And who loved Aunt Ella? Last summer I made up my mind to find out by tackling a task I had been putting off for years—to read her diaries, kept in a trunk in the upstairs south chamber, as she called it. Filling a cardboard box to the top, they begin in 1893, when she was twelve, and continue off and on until 1967 when she died. The entries are scant and mostly unrevealing, with "Did up usual work" a litany, and the weather noted daily—Stormy and blustering, Rain, Pleasant. Yet as I fast-forwarded through them, I entered her life.

In 1893 she spends the winter cozily enough, visiting friends, having sugar on snow (hot maple syrup reduced to sticky chewiness by the jolt of sudden cold), and enjoying visits from her kinfolk up the road, but the winter begins to wear on her and April finds her running joyfully to the woods "after flowers." In 1898 a man enters the picture—"Went over town in the evening. Carl Loomis came home with me. Ha! Ha!" He is never heard of again in the diaries, alas, and in the meantime her oldest sister Kate marries and "has a kid." There is something defiant about that statement, a cockiness. What does she care? She's Ella!

Now a new name appears, Byron Brown—or Bike, as she sometimes calls him. "Byron came over in the P.M. in his >







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Her pleasures have become small ones: sugar on snow, the gingersnaps and wine drops she bakes, the first beet greens

buggy. Went riding." He is mentioned more and more. "Byron came over tonight. Tra la! Tra la!" She has some second thoughts and pencils out the "tra la, tra la." My grandmother gets hold of the diary and forges, "Byron came over in the eve and smacked me and smacked and smacked." Fussed, Ella adds a note and arrow: "Emma wrote this." But Bike is soon the person she wants notified in case of an emergency, or so she has written on the frontispiece of next year's diary, and there is a lock of blond hair tied with a thread and placed in a pocket on the inside of the back cover, his no doubt.

Several years go by, and though Ella and Byron are now engaged, references to him dwindle. According to family stories she couldn't make up her mind when to marry him and finally turned the patient fellow down, though she never mentions her decision in the diary. After marrying someone else and fathering three children, he went out into his barn and shot himself; the bullet passed through his pocket watch. Ella's diary merely mentions that Byron Brown "was buried today." Though people said he never got over her rejection, their gossip and her guilt go unrecorded.

The only daughter at home, she lives on with her father and mother. Grandma, her twin, is already having babies. My father, the first, is born in the front bedroom, on a January day so cold the runners on the sleigh creak when my great-grandfather goes to town to get the doctor. A year later Ella's mother dies at 60, a wizened old woman drained by chores and illness. Ella cannot bear to write in the diary; she just blacks out the day with a pencil. If ever she thought of leaving home, she cannot now. She takes over her mother's responsibilities, an endless round of mopping and washing and baking and milking, relieved for her by field work at which she is good. Her father, a gentle, sweet man, adores her; he writes little poems to her, his "Jupe," which I found tucked away in drawers.

Her older sister Anna, whose marriage has failed, comes back to the farm to live, and she and Ella make good companions. The sisters share the chores, take and print photographs together, wash each other's hair, sing duets. Then grippe strikes the area. "Pa very bad," Ella writes, "Anna worse." And the uncle up the road is ill, too. The men from the church hold a wood bee at the farm, cutting and laying in a winter's supply. The doctor comes and goes; Pa improves, Anna and the uncle die. Now more lonely than she has ever been, Ella writes in the diary, "Lord, make me as good as Anna was." She tries; she is even born again in the fever that the firebrand preacher Billy Sunday has spread over the land. But the histrionics go against her Congregationalist grain and she settles back down, content to sing her solos in church—"Only Wait," "They Are Nailed to the Cross," and "No One But Jesus," and lets these be proof of her devotion. Frustrated as life passes her by, she gains a reputation for being snappish.

Ella's New Year's resolution for January 1, 1924 is "not to worry so much over things, as I have in the past." Wishful thinking. As her father ages she must take on more and more the running of the farm. Ralph arrives to help out, and when her father dies, Ralph stays on. Her diary reveals that her pleasures have all become small ones: sugar on snow, the gingersnaps and wine drops she bakes, the first beet greens, peas, and string beans from the garden, her cats and dogs, an occasional letter from a friend or member of the family, a short week's visit from one of the boys up the road.

Ralph's pleasure continues to be the bottle; under her watchful eye, he can't get away with much, but he hides his whiskey in the barn and when he is unable to stand his life any longer he goes off on those toots she despises. She fires Ralph several times but always takes him back.

And then it is time for Ralph to go. "They took Ralph to the nursing home," she records. He is too sick to come back, and Ella is alone on the farm. Her two surviving sisters—her "darling sisters," as she now refers to them—eventually die. She begins to mention having pain. "Had backache all day." She takes to sitting in her rocking chair beside the stove, looking out the window, waiting for someone to come and see her. The cows are sold, the hens are eaten; she is down to one cat and no dog. Nature takes advantage and begins scampering back toward the house in the form of mice, chipmunks, and squirrels. When the mice get inside, she is alarmed. They are too much for old Tom, the cat. But Ella endures.

The winter before she dies, she looks on the good side of things: "It is nice and warm in the house," so she pops some corn after dinner, settles down into her chair and sews rags for a rug. Though her backache keeps up and her big toe buzzes, she shovels a path through the snow to the mailbox and she begins to crochet her rug. The snow thickens and deepens. There are no letters. "Terrible lonesome." But the first real spring day sends her to the pasture to cut pussy willows. And once again it is sugaring season. She desperately wants to taste the new syrup. "Come on, Ashville," she writes, referring to the man who taps her trees along with his own. "Bring me some."

She is hospitalized, then taken to the senior citizens home. "Awful homesick, but what can I do about it?" She worries about Tom. "Poor old fellow." And the diaries end.

I need relief. I go outside. It is late afternoon. The shadows of the ancient sugar maples stretch across the lawn in a direction opposite to the morning shadows—sundials telling time. I walk along the road breathing in the mingled scents of summer. I remember how someone thought to honor Aunt Ella after her death and put a new signpost at the foot of the hill saying Ella Neal Road. The sign fell into the bushes long ago, and I think she would have been glad. To her this was the Old Joe Road, its name for close to 200 years; it always led home. ■

Dale Mackenzie Brown of Alexandria, Virginia, is an editor of long standing at Time-Life Books. His "Rearranging the Furniture" was our June 1994 Thoughts of Home essay.


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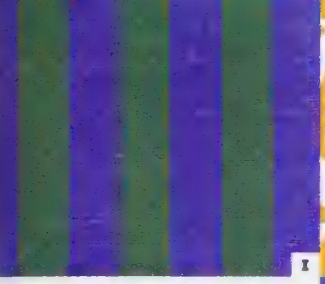
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BY ROBERT REID

Perhaps inspired by last year's Henri Matisse retrospective, fabric houses are introducing bright fabrics with floral patterns and free-form shapes that evoke the artist's work—like "The Beasts of the Sea" (above)



China Seas' reversible
tton awning stripe has a
nterly look, $94/yd. Through
corators, call: 212-752-5555.



Sigourney, designed by
vid Salomon and based on a
waiian quilt, reminds us of
tisse's cutout works, $59/yd.
rough decorators, from
adrille: 212-735-2995.



5. Kravet's woven rayon/polyester was patterned after Matisse's *Jazz* series, $85/yd. Through decorators, call: 800-645-9870.

6. Nobilis's Farniente comes in the same soft colors seen in the paintings from Matisse's Nice period, $120/yd. Through decorators, call: 908-464-1177.

7. Chambertin's cotton damask has Matisse-like cut-paper shapes, $54/yd. Through decorators, by Boussac of France: 212-421-0534.

8. Sigourney in red, $59/yd. Through decorators, from





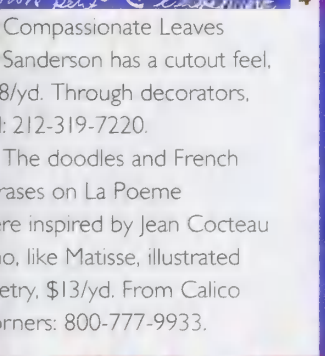


Quadrille: 212-735-2995.

9. The flowers of Designers Guild's Raga print look hand-painted. Through decorators, at Osborne & Little: 203-369-1500.

10. Nobilis's floral print, $120/yd. Through decorators, call: 908-464-1177.

11. China Seas' stripe in mauve and cream, $94/yd. Through



Compassionate Leaves
Sanderson has a cutout feel,
8/yd. Through decorators,
: 212-319-7220.

The doodles and French
rases on La Poeme
re inspired by Jean Cocteau
o, like Matisse, illustrated
etry, $13/yd. From Calico
rners: 800-777-9933.











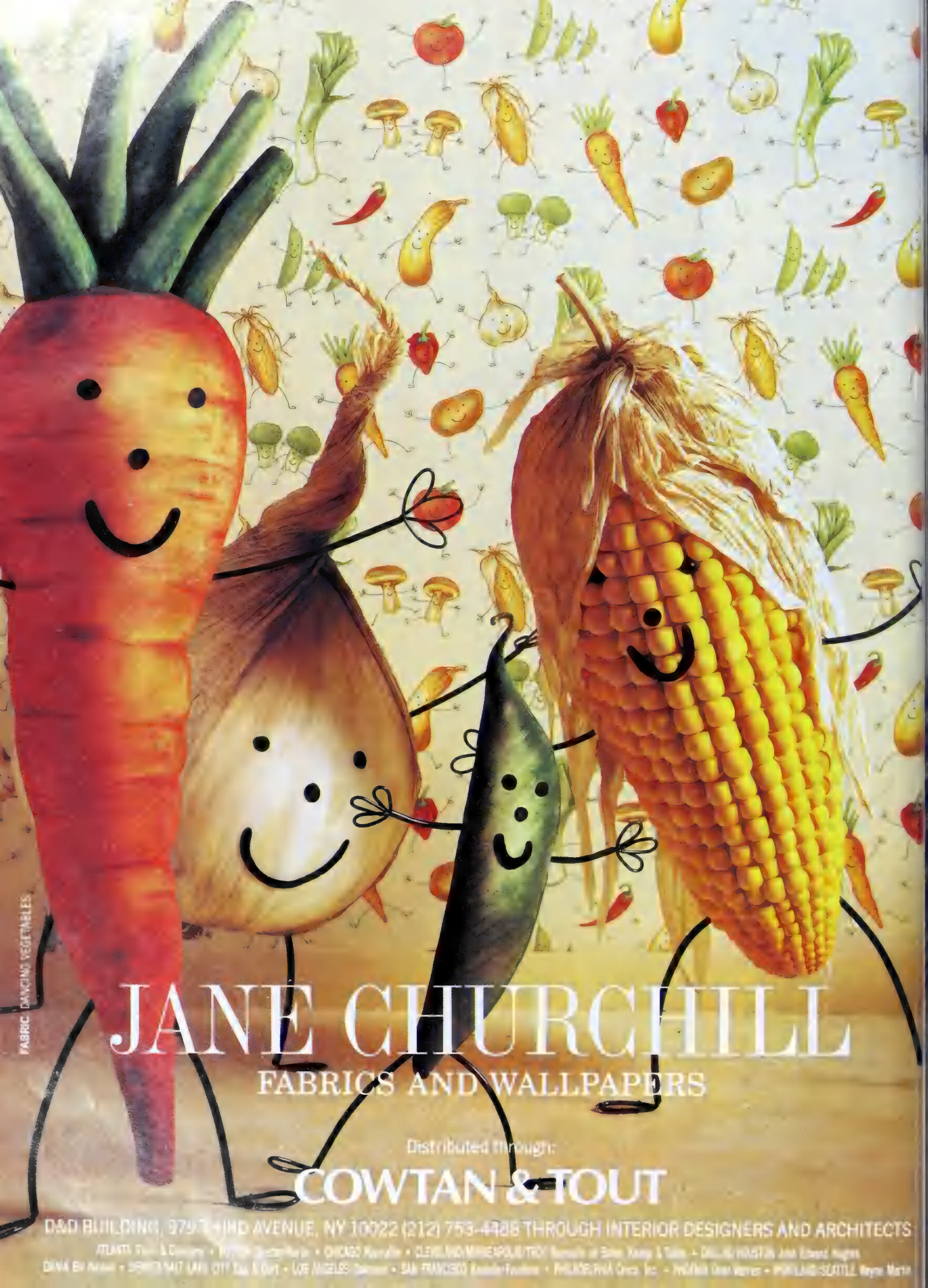
decorators, call: 212-752-5555.

12. Designers Guild's Phulkari recalls Matisse's bright post-Fauve works. Through decorators, at Osborne & Little: 203-369-1500.

13. Matisse often employed floral patterns similar to Boussac of France's swirl-over-stripe Cassandre. It is a linen-cotton-nylon blend, $117/yd. Through decorators, call: 212-421-0534.






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BY JILL KIRCHNER

These days, fashion designers are dressing the bed as well as the body. Look for linens that echo clothing lines, employ new high-tech fabrics, and possess a signature sense of style



Ikat textiles from Java inspire Adrienne Vittadini's west bedding. Shams, $35 (top) and 0. Call: 800-841-3336.







chel Benasra nslates Guess's ed jeans into washed linens d in satchels. ueen comforters, 48 (left) and 52. Call: 800- ESS-HOME.







Microfiber, fashion's newest fabric, gives Susan Collier and Sarah Campbell's sheets a silky sheen. Breakfast pillows, $50 each. From Martex: 800-533-8229.

For more details, see Reader Information



Joseph Abboud's linens for Royalton: sheets, $55; pillowcases, $40. From the Bibb Company: 800-274-2439.





Bill Blass revives the romantic look of matelassé: coverlet with scalloped edge, $130 for queen size; European sham, $50. For stores, call: 800-537-0115.



From the man of many colors: Alexander Julian's comforter, $125. From Dan River: 800-782-9568.



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BY ELIZABETH MAYHEW

Wedding gifts need not be chosen strictly from a bride and groom's registry, but finding that special something can be daunting. To help out, we rounded up sixteen gifts guaranteed to be treasured. Exquisite glass, romantic linens, silver napkin rings, and classic white china are in our trousseau—and some of the pieces are surprisingly affordable



Punchboard eyelet trims wedding-white pillowcases, $65 a pair. From Peacock Alley: 800-275-0784.

A good deal: Spade-, club-, heart-, and diamond-shaped sterling demitasse spoons, $185 for set of four. At Felissimo: 212-247-5656.







The wedding couple will fill this silver-plated vase with their favorite flowers, $20. At Charlotte Moss: 212-772-3320.

Savoir Vivre's lacy white teapot adds charm to the breakfast table, $55. At Wolfman-Gold: 212-431-1888.



Mix or match six white-on-white patterns (four shown here), $40 each. At Sara: 212-772-3243.



Pewter salt and pepper shakers are in the form of miniature fruit, $40 a pair. At William-Wayne & Co.: 212-288-9243.



KPM's medallion porcelain has been in demand since 1938; coffee pot, $510. At Cardel: 212-753-8880.



Pewter-finished votive candle lamps light a romantic table for two, $49 a pair. From Gardeners Eden: 800-822-9600.



Ethereal glass candlesticks are hand-blown by French artist Mathias, from $130 each. At Intérieurs: 212-343-0800.



Engrave a pair of sterling Tiffany & Co. napkin rings with the bride and groom's names, from $80 each. Call: 800-526-0649.



Embroidered linen towels dress up a powder room for guests, from $25 each. At E. Braun & Co.: 212-838-0650.

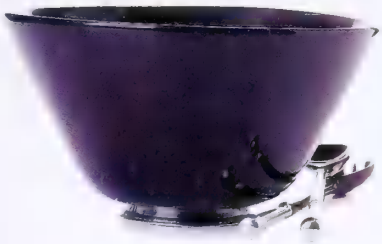
Gold china canapé plates are $100 for a set of 4. From Philippe Deshoulières: 800-993-2580.



Cover the wedding bed in a golden Marseilles spread, $200. At Bellport General Store: 516-286-3015.



Light bounces off the bubbles on this footed crystal bowl, $450. From Saint Louis Crystal: 800-238-5522.



A handsome salad bowl is mahogany and pewter, $165 (medium size); servers, $65. At Amandari: 800-449-7844.





Stock the bar with a silver-plated water pitcher from France, $90. At Barneys New York: 212-929-9000.

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BY MARILYN BETHANY

Lucid lessons

To Jeffrey Bilhuber, decorating solutions can be as clear as a Lucite chair. Teaching others how to pull a space together is an essential part of his art





his showroom, Jeffrey huber, right, proves at an Italian baroque est can mix happily th a driftwood lamp, ove. And that a red raftsman tool chest om Sears can keep lite company with Regence-inspired fa by Jansen, ris (below).

frey Bilhuber first made a name himself in New York design cles by pitching a tent. Actually, it s for a decorator's showhouse, otherwise high-eighties pastry t loaded with gooey confections at ultimately all tasted alike—take e truckload of antiques, ice th several bolts of chintz, and inkle heavily with majolica. epping out of all that stickiness

ou don't have have what the eighbors have. 'hat's wrong with ost living rooms they look like ey could be in nybody's house

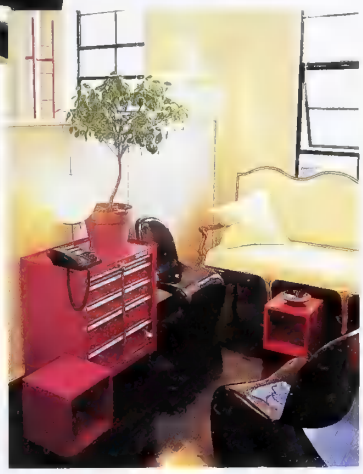
o Bilhuber's garden tent, which s vaguely Venetian and entirely own up, one felt rescued. Today, Bilhuber continues to ck the tide, but from a con- erably more comfortable venue an a tent. In a 4,000-square-foot ice/showroom, he and his staff zzle out design problems for such ents as Iman and David Bowie.

"I feel for the poor client. They have four bare walls, and their decorator shows them a sketch this big of a chair," says Bilhuber, holding his fingers a couple of inches apart.

Instead, thanks to his well-appointed showroom, Bilhuber is able to offer them a real chair, next to a real sofa, against a wall that may have been painted the day before in a color he thinks would look great at their house. Art is on the walls, interesting objects on the tables. Leaps of faith are unnecessary; what they see is what they can get.

Given Bilhuber's propensity for slipping retro oddities such as Lucite chairs into otherwise decorous modern rooms, this ability to show his clients precisely what he has in mind is essential. "*You* try pitching a round rug without anybody seeing it," he says. In his hands such a contrivance ceases to be yesterday's gimmick and becomes an intelligent design tool—a fine way of breaking up the relentless grid of rectangular objects in a rectangular space.

Demystifying what he does for a living is Bilhuber's great mission. In an industry that's built on trade secrets, Bilhuber dispenses advice freely, and his showroom is open to the public. Periodically, classes from the Parsons School of Design drop by for a seminar. And once or twice a month he throws an evening opening featuring the work of some newly discovered artist. "We did a white show that was extraordinary," he says. "I went through 1,000 black and white photographs to find 18 in which white defined the picture. I had African furniture lacquered ivory. And, just for fun, we brought in a refrigerator-white Harley-Davidson Deluxe."



Bilhuber laughs. "I like mixing the humble with the high."

MODUS OPERANDI

- If you find yourself paying your bills on the bed, it's because you aren't comfortable at your desk. You may have bought a pretty one and put it in a pretty place, but you'd have been better off starting out with plywood on sawhorse legs that you could move around until you get it in the right spot.
- Each room shouldn't be an independent experience—another gasp at the door. And at all costs avoid the it's-a-small-world-after-all theory of decoration. You don't want to go from a Chinese dining room to a French living room to a Mexican kitchen. You should be able to go from the front door to the bedroom without a passport.
- I don't do gendered bedrooms. This, of all places, is common ground. I don't know why, when we go upstairs, it suddenly has to look as if Kathie Lee Gifford has moved in.
- Work with light—it's free! If light casts a beautiful pattern across a wall, don't interrupt it, even with a great picture.
- I fight tooth and nail not to have the painting over the mantel or the sofa. I try to leave those walls clean. Most people who come home with a painting beeline it to one of those two places.
- There isn't a single house I have ever walked into that I didn't think had the potential to be a successful and satisfying space.

POSTPONE THAT PURCHASE

"Unless you have a lot of experience, drawing floor plans on graph paper isn't all that helpful. Instead, tape out on the floors where you think things should go. Then use what you have right now to fill in the tape marks. If you don't have the right table, put a cardboard box next to the chair and leave it there for a few days. Next thing—guess what!—there's a pot of flowers on it, a couple of pencils and a notepad. You know it's right because you're using it. Now you can go buy a table, and it's your call if it's antique or modern or expensive or cheap. It doesn't matter. You've done a good job."

ON THE HOME FRONT

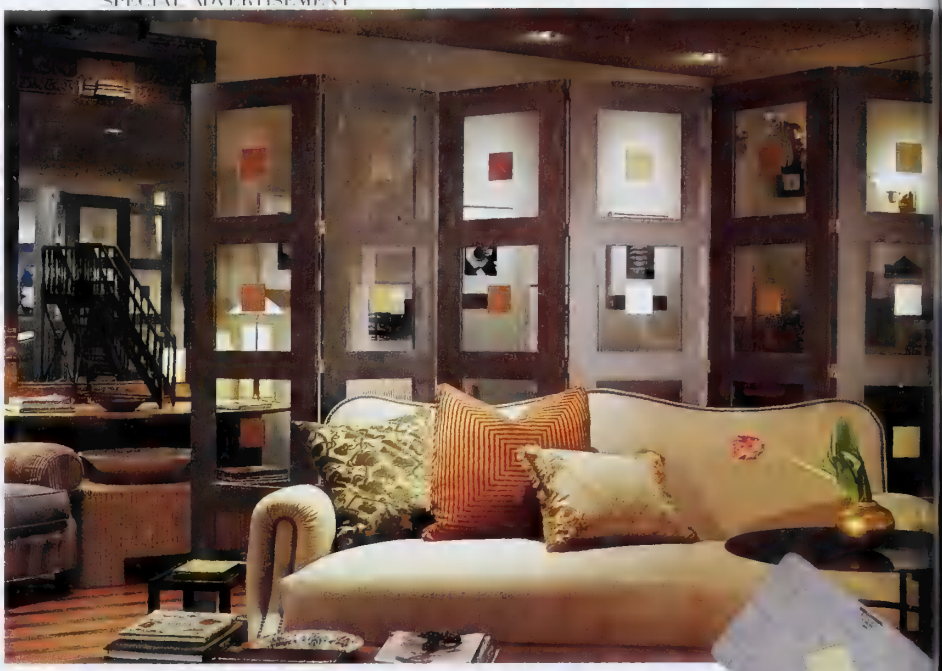
Versatile Interiors for Diverse Lifestyles

by **Joseph Ruggiero**

Museums are great to visit, but who wants to live there? When we design spaces for couples who collect art, we look to create a balance between art and lifestyle. This loft space not only provides an exquisite place to display his couple's collection, but a versatile, family-friendly environment.

First, a barrier-free room was enhanced by a flexible lighting control system. Different moods were needed for different art pieces and living areas. Lutron Electronics offered the perfect solutions.





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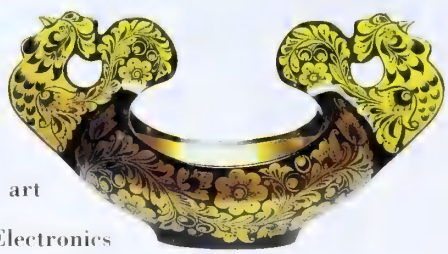
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Create the perfect mood for an intimate dining experience.

To create display cabinets and a room-dividing screen, we worked with Wilsonart Laminates to produce some very unusual, decorative surfaces. Both are works of art in themselves, yet functional and durable.

We intentionally mixed contemporary with traditional, blending textures, colors and objects. In this way, a collection like the Golden Khokhloma folk art pieces becomes a visual surprise.

The results of this loft space represent what I see emerging on the home front. Versatile space. A mix of furnishings, fabrics and finishes. Open floor plans. A balance of visual drama and functional comfort for flexible living.



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Section produced by Inserts 310 399 3141. Photographs were taken at IdeaHouse, Pacific Design Center, Los Angeles 1 800 732 3272

BY CELIA McGEE



Right on target

Jonathan Adler's porcelains are graphic, color-happy, and eminently hip

Not everyone entering Todd Oldham's new SoHo boutique this month is coming for his spring fashions. Many will head straight for the wall of shelves given over to this season's fresh-out-of-the-studio Jonathan Adler pottery. In business only two and a half years, the 27-year-old Adler (right) has been anointed the tableware maker of choice by Oldham and other purveyors of downtown chic.



Adler's spring patterns are colorful target designs and whirly motifs inspired by the spin art of his childhood. (He recently uncovered a cache of his spin-art pictures at his parents' house in New Jersey.) His vivid plates, vases and decanters are all handmade, lead-free, and safe for dishwasher and microwave. For Adler's more luxe, discreet white-on-white patterns (at far right), customers travel uptown to Bergdorf Goodman; he does his commuting on Rollerblades.

No matter what the design, Adler works in porcelain which, he says, "is harder to throw but is more beautiful than other kinds of clay." He just moved to a large light-filled studio in lower Manhattan, where two Skut kilns give the porcelain its luster. Another commitment is keeping his fine pieces affordable ($20 to $150), since he wants young people to be able to buy them. "It keeps me slaving away seven days a week, because reasonably priced doesn't bring a ton of money, but that's fine," he says happily. Todd Oldham, 212-219-3531; Bergdorf Goodman, 212-753-7300.

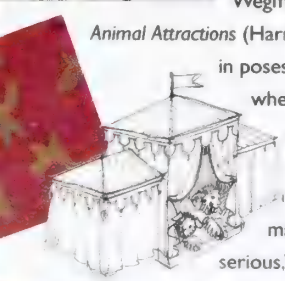
INSPIRATION

BY LAUREN PICKER



It's puppy love: Dogs are the design motif of the moment

If every dog has his day, then this is surely it. With prints by renowned photographers like William Wegman (top), the new book *Animal Attractions* (Harry N. Abrams) captures pets in poses majestic and mundane. And when it comes to wallcoverings and fabrics, the pooch may well nose aside floi als. "They make you smile, they make you laugh, they're not so serious," says Sherri Donghia, vice president of design at Donghia Textiles, which just introduced a whimsical woven cotton (far left). The company invited 150 designers and architects to use the fabric to create an object or environment for a favorite pet. Among the best in show: designer Robert Couturier's pup tent. Cowtan & Tout's checkerboard linen blend and wallpaper (bottom) from Motif Designs round out the dog designs.





IN THE AIR... Shell-decorated mirrors and boxes are bringing nature indoors. Pretty examples are sold in many stores, but you can decorate a plain frame yourself with shells collected on the beach.

MARK YOUR CALENDAR

BY EVE M. KAHN



New York's Metropolitan Museum of Art honors pioneers of interior design: middle-class Victorians. "Decorating the American Home, 1850–1900" (opens May 16) explains how Victorian consumers learned to shop newly invented department stores and mail-order catalogs. These amateur decorators also started reading design books (above), especially guides on how to furnish in good taste on a budget. The exhibit ends with five room settings the guidebooks might have inspired, including an 1850s Rococo Revival parlor that flaunts new metals technology with a leafy-legged cast-iron footstool. Right: Walnut hall chair, 1865.

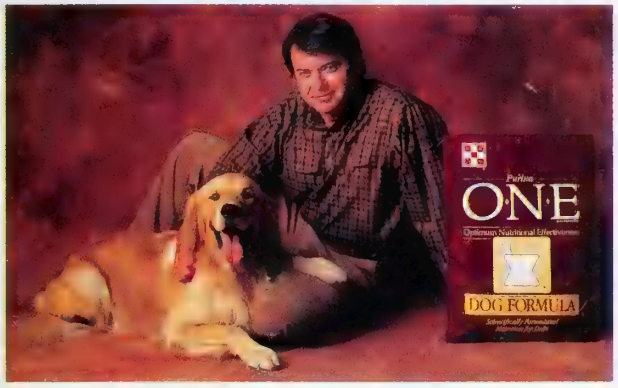


More recent ventures in materials are on view in "Modern Glass in the Metropolitan Museum of Art" (part 1 opens June 20), such as Edward Hald's 1921 vase engraved with a firework scene. The Guggenheim's "Josef Albers: Glass, Color, and Light" (opens May 24) covers the German abstractionist's experiments in collaging, sandblasting, and painting on glass sheets. The Museum of Modern Art explores "Mutant Materials in Contemporary Design" (opens May 25): spongelike lampshades in ceramic foam, pebble-shaped boxes of recycled sand-cast aluminum. Atlanta's High Museum of Art heralds "Shaker: The Art of Craftsmanship" (opens June 13), and Richmond's Virginia Museum of Fine Arts surveys "America Around 1900: Impressionism, Realism and Modern Life" (opens June 14).

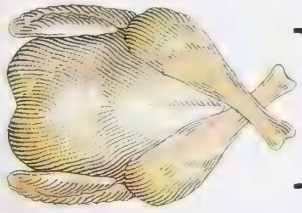
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PURINA O·N·E SECOND TO NONE

BY WILLIAM BRYANT LOGAN

Garden bonanza

Two new stores pull down the wall between house and garden, beautifying both



After reading in *American Demographics* magazine that gardening would be an increasingly important pastime for baby boomers, Leeda Marting conceived a company that would allow homeowners to decorate their gardens and to garden their interiors. Charleston Gardens—the flagship store of what she hopes will become a national mail-order house for decorative furniture and accessories—occupies an 1873 town house in Charleston's historic district (61 Queen Street; 803-723-0252). Classic wrought-iron furniture made in Bath, England, is Marting's favorite item, but there are also terra-cotta urns, cachepots, and books.



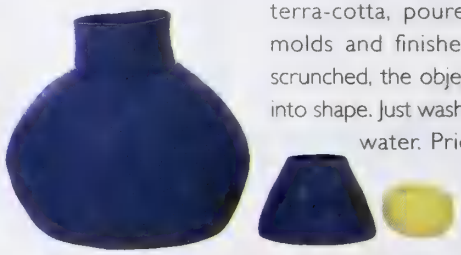
Across the Delaware from Bucks County, Pennsylvania, Willis Watts (on right) and garden designer Jon Carloftis have opened the delightful Delaware River Trading Company (42 Bridge Street, Frenchtown, N.J.; 800-732-4791). Handmade throws are draped over living topiary. A committee of birdhouses sit atop cottage fencing. Cherry furniture made in Kentucky is placed cheek-by-jo with a 6-in-1 espaliered apple tree. friend collects antique spades a ornaments for them to sell. "The sa people come by every week," sa Watts, "to see what we've done no

BY CHRISTOPHER PETKANAS

What do these vessels have in common with car treads? Both are made from rubber

From their atelier in Paris's fashionable Marais district, cutting-edge "potters" Charlotte Arnal and François Fevre are commanding an artistic and domestic reconsideration of a material many people are only comfortable seeing around hubcaps or tipping pencils: rubber. The couple's evolving collection of some sixteen household items, including vases, soap dishes, and umbrella stands, makes intriguing reference to everything from nuclear reactors to traditional American Indian basketwork. The 100 percent natu rubber Arnal and Fevre employ colored white, saffron, indigo, terra-cotta, poured into me molds and finished by hand. scrunched, the objects spring ba into shape. Just wash with soap a water. Prices from $2





At Felissim 212-956-44

BY ELIZABETH H. HUNTER

Rose rustlers aren't violent, and they never break the law

One day, back in the early eighties, a group of Texas rosarians prowling around a farm in search of old roses were scared off by the owner with a shotgun. "After that," says Margaret Sharpe of Houston, "we would say to each other, 'Let's go rustle us some roses.' " The name stuck, and today rose rustling is a growing movement across the country. (Nowadays, rustlers always ask permission before taking a cutting and never, ever dig up a bush.) Rustlers find and propagate the old roses that were grown everywhere before hybrid teas crowded the antique varieties out of nurseries and catalogs. Despite decades of neglect, old roses continued to thrive along country roads, in the yards of abandoned houses, and in cemeteries (left). If roses in your part of the country have flourished for decades without any care, they will do the same in your garden. For more information, subscribe to the Heritage Roses Group's *Rose Letter* ($5 for 4 issues), send check to Miriam Wilkins, 925 Calvin Drive, El Cerrito, CA 94530.



BY JANE ELLIS

What's hot (or cooling off) in the food world? New cookbooks tell us





Intensely flavored food is in, Italian is out, judgi from the entries in the James Beard Book Awar This year a new category, Accent on Flavors, w introduced "because profound flavors were so prev lent in cookbooks published 1994," says awards chair Josep Crea. Three 1995 examples th continue the trend, left. Nach Wa man, owner of the Kitchen Arts Letters bookshop in New Yor credits Jean Georges Vongerichte the chef and owner of Vong in Ne York, with inspiring chefs to search for assertive fl vors to replace the fat we are weaning ourselves fro

Today's interest in healthy cooking, coupled with the popularity of Medite ranean cuisine, has also brought about these new categories: Vegetarian; Fruit Vegetables and Grains; and Healthy Focus. In fact, Italy has been eclipsed by th Mediterranean at large. Once accounting for half the international cookbook the Italian category has been dropped after three years in the sun.



Is it the blue of the Columbine you lanted last spring, or the blue of the sea off orfu? The strikingly beautiful Broyhill Sofa, 599-799,* in a blue damask jacquard with old and burgundy accents with coordinating illows. Loveseat, $649-749.* Shepherd's rook Chair, $399-449.* Cherry Hill's Drop-af End Table, $260. Oval Cocktail Table, 260. For information on our Wall Unit, lease see next page.

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ABOVE: Then, even the master's bedposts reflected tradition. Rich carved to express the heritage of Southern rice plantations, a bed becam family's proudest heirloom. Chesapeake's Plantation Rice Bed, $665. Th drawer Night Stand, $215. The "inner beauty" of our six-drawer Chest, is the luxury of snag-free, dust-free drawers.

LEFT: Keep VCRs, TVs, and CDs on the QT. Cherry Hill's Entertainment Center, $1160, masterfully wrought with Georgian pila and pocket doors. Shed a little light on the subject of your collectibles handsome lighted Door Unit, $495, invites leather-bound books and fa photos. Drawer Unit, $505. Corner Unit, $280. Throughout, our hand-ru antique cherry finish enriches the warm character of the wood.

Broyhi

ABOVE: Company's coming. And the muted rose-and-blue Sofa, $699-799,* says you're ready. Covered in a rich jacquard, and trimmed in cherry around the rolled arms and triple camel back. There's always room for one more (actually, two) on our Loveseat, $649-749.* The Chairside Table, $340, is perfect next to a loveseat, but why stop there? It could be just right for that spot on your landing, or tucked in an alcove. For a fireside chat, the classic, welted Wing Chair, $299-349.* Oval End Table, $260. The Dropleaf Cocktail Table, $340, with an antique cherry finish as warm as your hospitality.

**Most upholstery pieces are available in other fabrics. Prices vary depending upon the fabric selected.*



OVE: Serve a festive brunch from this
ake Sideboard, $530, and start a family
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and bolting of corner
on tables ensures greater
y and increased strength.



ABOVE: Any meal is a feast for the eyes when it's served on Chesapeake's oval Queen Anne Table, $775, warmly finished in hand-rubbed antique cherry. Classic Side Chairs, $185 each, and Arm Chairs, $215 each, invite family and friends to linger. Server, $505. From old family china to your newest crystal, Chesapeake's lighted, mirror-backed China, $1410, with curio ends makes a heartwarming showcase.

THE WOODS: Chesapeake is crafted for your dining room and bedrooms, with solid cherry, cherry and maple veneers, and selected American hardwoods finished in cherry. Cherry Hill occasional pieces are created with richly grained cherry solids and feature hand-rubbed finishes of antique cherry.



Chesapeake's Poster Bed, $385, with a broken-pediment Headboard has all the romance of an heirloom. The Footboard offers a delightfully timeless design feature: a blanket rail. Night Stand, $215, with brass-finish pulls which you'll never have to polish. The handsome Triple Dresser, $550, with fluted pilasters is ornamented by a Landscape Mirror, $235, to reflect the serenity of your private retreat.

Combine our Cherry Hill and Chesapeake collections to furnish your home with sheer elegance and pure comfort throughout. Or, add warming touches to your rooms with special pieces—like a sideboard, loveseat, or door unit. A participating Broyhill dealer will be happy to tell you more.

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BY LISA JILL SCHLANG

Andersen does it Wright

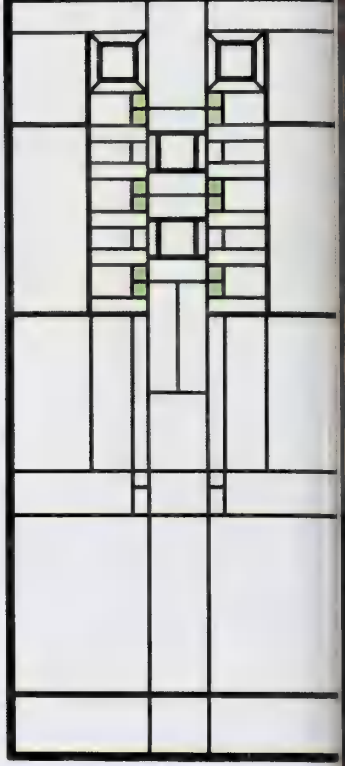
The architect's art glass windows are now being reproduced

Wright, the famous American architect, believed in designing not only a house but all its details. Wright paid close attention to windows, and from 1889 to 1924 he included art glass windows in 97 of the buildings he designed, according to stained glass expert Julie L. Sloan. Art glass, a form of stained glass, allowed him to manipulate light by alternating clear and colored panes to form a pattern. "More and more," Wright said, "light began to become the beautifier of the building—the blessing of the occupants."

Today, thanks to Andersen Corp., Wright's art glass can be a part of your home. Andersen chose four designs to reproduce. Two are adaptations of windows in Illinois buildings—the 1907 Avery Coonley House (shown) in Riverside and the 1906 Unity Temple in Oak Park. The windows from the 1917 Henry J. Allen house in Wichita, Kansas, and the 1924 Ennis House in Los Angeles were also reproduced.

Each Andersen window is assembled by hand, just as Wright's were. Andersen, however, has replaced the lead dividers with zinc to prevent the panel from sagging—a common problem of old stained glass. The panels fit into Andersen frames for a variety of windows and patio doors ($200 to $2,000).

Richard Carney of the Frank Lloyd Wright Foundation gives the Andersen remakes his stamp of approval: "The windows become an architectural feature that adds to the richness of a house. This is exactly the way Mr. Wright intended the windows to be used." Call 800-426-4261 for an Andersen retailer near you.



HOTEL

BY WILLIAM SERTL

The Beverly Hills Hotel is back. The 1912 landmark reopens this month after a $100 million restoration





It was a Hollywood version of the Grand Hotel, a pink-and-green jewel set above Sunset Boulevard in a filigree of palm fronds. The sweeping arch of its porte cochere proclaimed California, as much as the crystal chandeliers at the Ritz say Paris. To eavesdrop on a mogul's poolside conversation or watch starlets cavort was to experience all the gaudy glamour of Tinseltown.

Over the course of the 2½-year restoration of the Beverly Hills Hotel its fans wondered, "Will it ever be the same?" The answer: Yes, everything is intact, starting with a replica of Don Loper's green banana-leaf wallpaper in the hallways, as much a signature of the hotel as its coat of pink paint. In the Polo Lounge, that clubby enclave where power hung in the air like cigar smoke, the chairs have been reupholstered in the same woodsy green fabric. In the fabulous fifties Fountain Coffee Shop, the stools have been recovered, the original wrought iron repaired.

Never as tasteful as the Be[illegible] as urbane as the Regent Beverly-Wilshire, the Beverly Hills always [illegible] casual cachet all its own. Restoration architects Hirsch Bedner A[illegible] of Santa Monica have also refurbished the 194 rooms and the fa[illegible] galows, where the escapades of [illegible] Marilyn Monroe, Howa[illegible], and Charlie Chaplin created [illegible] the Beverly Hills. R[illegible] om $275. Call 800-283-8885.

DESIGN

BY LISA W. WALSH

Doors open to House Beautiful Theater



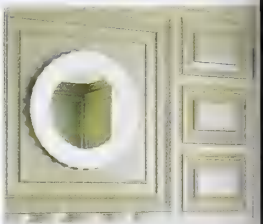
When Andrew Wolf, president of Pacific Design Center, wanted a new meeting area for the occupants of the Los Angeles trade center, he invited House Beautiful to come up with the plan. The magazine, in turn, recruited Barbara Barry (left). The Los Angeles designer created an elegant room with mahogany cabinets, roomy banquettes, and state-of-the-art audiovisual equipment. Donations came from thirteen manufacturers and craftsmen including Clarence House, Hickory Business Furniture, RCA, and Gretchen Bellinger. To use the theater, contact Simone de Cesare at 310-652-7101.

RESTAURANT

BY SARAH WRIGHT

Boston's L'Espalier gets a striking new look

Zen masters tell us, when the student is ready, the teacher appears. And that's just how it went when chef Frank McClelland, owner of L'Espalier, Boston's famed restaurant in a town house, was ready to redecorate. Celeste Cooper of the Cooper Group used contrast to awaken the eye: The dining room (below) is taupe with snow-white trim. On one wall hang black and white photographs of Newport mansions. In the salon (far right), huge white urns flank a wide black fireplace. Call 617-262-3023.





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Plan: Perimeter of property is bounded by 8-foot clipped privet hedge. Perpendicular hedges creating rooms are 4-foot clipped yews. 1. House. 2. Pergola over bluestone terrace. 3. Herb beds, each centered with climbing roses on tripods. 4. Flower beds, five in all. 5. Beech House. 6. Garage. 7. Woodland garden.

Digging in

For their first country house, a city couple asked designer Deborah Nevins to give them a garden to last a lifetime

BY MARTIN FILLER

Most people buy houses for other perfectly good reasons, but we got ours so we could have a garden. My wife, Rosemarie, and I have lived all our married life in New York City apartments where her urge to grow things has been brilliantly channeled into raising orchids. Always in the back of her mind, however, has been the dream of an old-fashioned garden, much like the one her grandmother had in the small town in Germany where Rosemarie grew up.

Although I have always lived in cities, I'm not one of those defiant urbanites who brags that the sight of a blade of grass makes him break out in hives. With our one son grown and on his own, we began to search for a small house within a reasonable distance from Manhattan, where Rosemarie is an art history professor. As a writer, I can work anywhere. Last year we came close to buying a house in rural Connecticut until it dawned on Rosemarie that the land—steep, heavily wooded, adjoining a nature preserve, and crisscrossed by deer tracks—would be disastrous for serious gardening. We began another search, this time looking for a house in a town, where omnivorous deer would pose no threat.

Months later we found the ideal property: an affordable Eastern Long Island village house on half an acre of flat land, most of it a sunny, unobstructed rectangle bordered by mature trees. The big, virtually empty backyard was as close to a perfect tabula rasa as anything we had seen.

The house itself is a cedar-shingled two-story Dutch Colonial cottage built about 1915 for the dairyman of a nearby estate. Late last summer we became its fifth owners. Because the Dairyman's Cottage predates both the local zoning laws and the paving of the street on which it stands, it lacks the 40-foot-deep front yard the village now requires. Thus, unlike typical American properties with huge but useless front lawns and cramped backyards, our house is sited almost on the street line and has most of its land behind it.

For years we have known who would plan our garden if we ever got around to getting one. Though our work in the architecture and design world has brought us in contact with many accomplished landscape experts, among the best of them just happens to be one of our closest friends since college days: Deborah Nevins, now principal of Deborah Nevins Associates in New York.

Like Rosemarie and me, Deborah started out as an architectural historian. But her increasing passion for landscape design prompted her to change careers. Over the past twelve years she has become one of America's most sought-after garden designers, whose client list now includes Carter Burden, David Geffen, and Henry Kravis. She has also collaborated with many important contemporary architects, among them Thomas Beebe, Ricardo Legorretta, and Jacquelin >

Robertson. And for many years Deborah has rented a summer house in a town near ours and thus is well acquainted with the local environment.

By far the best advice we got from our house-owning friends was to wait several months, perhaps even a year, before undertaking any major alterations. Finding out how we use the house and garden, how they interrelate, how we would entertain, all have revealed themselves to us at the slow but steady pace of the changing seasons. We bought the Dairyman's Cottage in high summer, a notoriously deceitful time for evaluating country property. As fall moved into winter, it became easier to assess what we had, what we should keep, and what we should get rid of.

Our first plan of attack was to take out the wild thicket of forsythia, bittersweet, and brambles that claimed a 15-foot-wide strip along our south property line (see plan). Privet (*Ligustrum vulgare*), which already screens the street front of the house, has now been planted to edge the north and south borders. (The house occupies the northeast corner of the lot.)

Our first addition was a tree to screen an ugly transformer box on a utility pole. At a local nursery we found a 15-foot-tall zelkova—vase-shaped, fast-growing, not terribly expensive—but Deborah was less than enthusiastic about this arboreal newcomer to our region. "They're trying to promote the zelkova as the successor to the elm," she said dismissively, "but it's not." To prevent further lapses in judgment, she gave us a short list of varieties she approves of, from which we selected the little-leaf European linden (*Tilia cordata*).

Deborah then suggested we call in a first-rate tree expert to survey the trees that line the perimeter of the property. She had already decided that a tall Colorado blue spruce growing uncomfortably close to the north side of the house should go, allowing the flowering Japanese cherry (*Prunus serrulata* 'Kwanzan') next to it to thrive.

The big backyard to the west of our house—about 100 by 125 feet—is ringed with ordinary sycamore maples (*Acer pseudoplatanus*) interspersed with more distinguished specimens. Those include a majestic black walnut (*Juglans nigra*), almost at the center axis of the west property line, and one of the biggest black cherry trees (*Prunus serotina*) in the vicinity. We heard this from Bill Miller, the arborist whose sound advice and superb work has turned out to be one of our wisest investments.

After spending the better part of a day examining our trees one by one, Bill drew up a comprehensive plan for pruning, shaping, cabling, and in several cases, removing them. To economize, we asked him if he would be willing to confine himself to those trees that call for the most expertise. He agreed, and we will long remember the arrival of Bill Miller's Flying Circus, as it seemed to us, with a man up in the crown of each of our major trees. Less exacting tree and shrub removal we assigned to our neighbor and lawn-care man, Dave Raynor, who planted our privet and felled all the trees Bill had x-ed.

In early December we had our first marathon meeting with Deborah at her Manhattan office. There she gave us a slide show and lecture, a summary of her philosophy of gardens, and a survey of the gardens that mean the most to her. Love of architecture is the unifying theme of the Nevins approach. Structure, logic, and order are essential principles, but so is a lush romanticism, abundance, and grand gestures, all adding up to a decidedly English point of view. That includes a strong preference for straight lines instead of free-form beds. Though Deborah has used undulating plantings for a tropical garden in the Dominican Republic, she finds serpentine lines inappropriate for all but High Victorian or postwar modern houses.

Deborah's favorite garden designer of all time is Russell Page, and Vita Sackville-West's Sissinghurst is her ideal of earthly paradise, but our friend is no knee-jerk Anglophile. She believes most of all in appropriateness—the quality she finds peerlessly expressed in the English garden tradition. Gardens that are in keeping with the character of their sites, the architecture of their houses, the possibilities of their climates, and the lives of their owners are her goal. A Nevins garden will be a very different thing in Beverly Hills, Winnetka, and Greenwich, Connecticut.

Many architects use presentations similar to Deborah's to draw out their clients unarticulated desires, but even before her slide show we could clearly state ours: a shaded outdoor space where we can eat and sit with friends. We don't want vegetables or fruit trees (the local produce is superb), but we do want lots of flowers. And because this is a year-round residence, we want our garden to look decent even in the depths of winter.

The first of our ideas to be scrapped was the swimming pool. As Deborah pointed out, it would need a four-foot-high fence for safety and, for most of the year, an ugly cover. Next to be eliminated was the big room we had imagined adding to the back of the house, an extension that would have taken up far too much space. Why decimate the garden, the very thing that drew us to this house in the first place?

The Beech House will be a twelve-foot-high natural gazebo created by training copper beech saplings over a wooden framework



A pergola covered in white wisteria (*W. japonica*) over a bluestone terrace is all the new architecture we really need, and the best place for it is off the back of the house. There it will happily obscure the small utility addition, the only architecturally displeasing aspect of the Dairyman's Cottage. Deborah's photomontage promises that the simple cedar post-and-beam pergola will solve the dual problems of shelter and camouflage beautifully.

After mulling over our meeting with Deborah, Rosemarie and I composed a three-page response to her ideas. We gave Deborah a list of all the specific flowers we wanted, among them such old-fashioned favorites as white bleeding heart (*Dicentra spectabilis alba*), silver-lace vine (*Polygonum aubertii*), and >

leaf (*Hepatica nobilis*). But more concerned with how and money we could devote garden, this year and in the future. We asked her for a scheme that will be manageable even for beginners like us, but that can be expanded gradually into the abundant flower garden we dream of. She has specified five flower beds near the terrace, which we can plant as herbaceous borders if we are truly ambitious. If we find that overwhelming, she suggests we plant some of the beds with Siberian iris, or shrub roses from the rugosa family, especially 'Sarah Van Fleet.'

The garden "rooms" surrounded with hedges of English box, holly, or yew that we had admired in several of Deborah's larger gardens would not work in our much smaller space. But because the structural armature of regular evergreens is needed to create distinct gardening areas that will look good in winter, Deborah will achieve much the same effect by extending two long, four-foot-high yew hedges at right angles from both south ends of the garage, with another two echoing them on the south side of the garden. The westernmost of these hedges will mark the border of a delicately scaled woodland garden beneath the towering trees: ostrich fern (*Matteuccia*) and royal ferns (*Osmunda regalis*), bluebells (*Mertensia virginica*), Solomon's seal (*Polygonatum odoratum*), and various hellebores.

A four-foot yew hedge will also border the pathway from the driveway to the back door of the house. To the south of our living room windows, Deborah has planned a border of peonies including 'Krinkled Whites,' 'Sarah Bernhardt,' and 'Sea Shell.' Beyond it will be four square herb beds with grass paths between them creating a larger overall square, set off by two more yew hedges. The center of each bed will have a rustic wood tripod to support two varieties of climbing roses—'Sombreuil' and 'White Dawn.' Rosemarie, whose maiden name is Haag, was so named by her parents because her uncle wrote a wedding poem hoping that their marriage would be *wie ein Rosenhaag*—"like a rose arbor." As we bought the Dairyman's Cottage with money inherited from my in-laws, there could be no better remembrance of them.

The garage, an uninteresting shingled box built long after the house, is being planted over with Boston ivy (*Parthenocissus tricuspidata*) to make it disappear visually. We are not worried about the ivy's effect on the wall shingles, but less invasive autumn clematis (*Clematis paniculata*) is being trained over the roof. Opposite the garage and echoing it, Deborah has proposed a Beech House, a twelve-foot-high natural gazebo created by training and clipping copper beech saplings (*Fagus sylvatica*) over a wooden framework shaped like the outline of a child's drawing of a dwelling.

If we used seven-foot-high trees, the Beech House would grow in within a few years. However, at several hundred dollars each, the twenty trees needed far exceeded our budget. Fortunately, Deborah found, in a mail-order catalog, three-foot-high saplings that will cost only $7 each. We will need twice as many and they will take twice as long to fill out the framework, but the slowly unfolding pleasure of watching our garden mature is one of the things we anticipate most. For now, we are happy to take things in easy stages, realizing that the best gardens emerge only in nature's good time, through trial and error, experience and happenstance. ■



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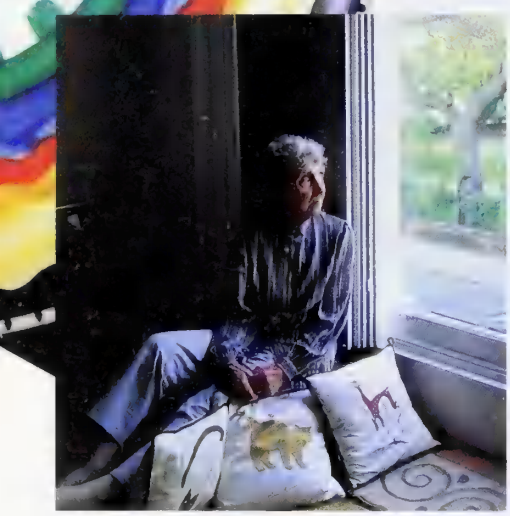


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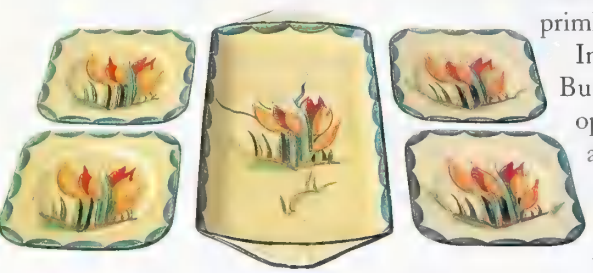
Career in clay

For seven decades England's Susie Cooper has been one of the biggest names in ceramic tableware. Americans are now discovering her piquant pitchers, plates, and tea sets

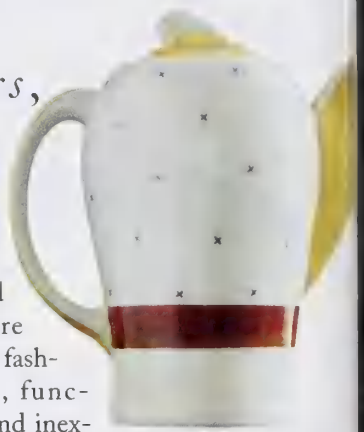


BY ELUNED PRICE

Once upon a time there were two queens of Art Deco ceramics, Susie Cooper and Clarice Cliff, who established rival empires in the heart of the English potteries in Staffordshire. The era of bold geometric designs in gaudy color on vessels that held nothing more exciting than a cup of tea has long gone, but the whiff of rivalry has not. Ask Cooper, now 92, who was responsible for introducing the geometric designs, and with a toss of the curls about her pretty head, she will say primly, "Well, I always thought *I* was."



In 1902 when Cooper was born—in Burslem, where Josiah Wedgwood opened his first pottery—the upper and upper-middle classes were eating off fine bone china, while the lower classes used earthenware. After World War I the expanded middle classes wanted tableware that was fashionable, functional, and inexpensive. Cooper provided it. Ann Eatwell, who mounted the 1987 Cooper retrospective at London's Victoria & Albert Museum, says, "She has become the most important and influential ceramic designer of her generation to emerge from Staffordshire."



Yet nowadays Clarice Cliff's ware commands enormous prices in the United States and in England, while most of Cooper's works go for less than a tenth of those prices. Why? The reason, in part, is that Cliff produced more hand-painted ware when Cooper was moving over to lithographed designs. Americans have been more aware of Cliff because of the greater availability of her work as well as the enthusiasm of dealer/collectors like Louis and Susan Meisel, authors of the Cliff biography, *The Bizarre Story.* Even Cooper's longevity has a role to play. She was still designing when Cliff died more than twenty years ago.

Dealers and collectors of the two ceramic artists are partisan. "There was a time," recalls London Cliff dealer Jonathan Daltrey, "when the dealers of one would refer to the other as 'that woman.'" Cliff ware, he happily admits, is "garish and stylized and totally >

Susie Cooper, seen above at her home on the Isle of Man with pillows she hand-painted, is still in the throes of creation. Early painterly designs, done for Grey's Pottery around 1928, include (LEFT, FROM TOP): saucer, sandwich tray with plates, and juice glasses. TOP RIGHT: A c. 1938 coffeepot in the Kestrel shape with delicate crosses and bold banding is a perfect pourer.





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A popular Susie Cooper pattern is a ceramic Morse code of jagged lines, dots, and dashes

impractical. The teapots don't pour, and the handles are boiling hot. They are so heavily painted it flakes off in chunks. But her designs make a bigger statement than Cooper's and are more definitive of Art Deco. Cooper is clever, but safe."

Indeed Cooper's designs typify the artistic trends of her day—from Art Deco of the late twenties and thirties to the swirls and stylized flowers of the fifties and sixties. There were geometric designs with blocks of solid color in black, yellow, orange, and green; banded wares in deck-chair reds, blues, and black; abstract designs of jagged lines, dots, and dashes in a sort of ceramic Morse code; and entire tea sets in polka dots and exclamation marks. Her animal designs captured her subjects: the grave pomposity of the turkey for a Thanksgiving dinner service in 1939; and a dazzlingly stupid sheep midnibble on a beaker, advertised as nurseryware for "the discerning juveniles of the rising generation" of 1932.

But it was the very safeness of her work that made Cooper a success. Her wares retailed in department stores in London and New York and at Eaton's in Toronto and Montreal. "Her teapots are such good pourers," says Linda Cheverton, one of the few Cooper dealers in the United States. Cheverton specializes in Cooper's early hand-painted pieces and nurseryware, selling from her Colebrook, Connecticut, shop and by mail order (from a cup and saucer for $150 to a rare lemonade set at $1,500). At Susie Cooper Ceramics, London's biggest dealer, Nick Jones reports growing interest from America. He esteems Cooper "not just as an artist but as a designer as well." According to Jones, "it was the functionality and durability of her shapes, such as Kestrel and Curlew, combined with the stylish designs, which appealed to the fashion- and cost-conscious middle classes of her day." In 1935 her earthenware dinner service cost about $13, as opposed to a bone china service by Agnes Pinder Davis, another ceramic designer, for about $52. Nowadays in Japan, where she is admired, says Jones, "her work is barely affordable." If you have any Susie Cooper, he advises, "hold onto it."

Cooper herself is choosy. She doesn't like all her work: "There's plenty which I wouldn't have dreamt of buying myself—like the stylized pastel flower pattern called Dresden Spray, yet it was so popular. I had to keep all my departments busy, the painters, the banders, and so on. What the factory can produce and what the trade expects is industrial design. I had to think how to use them."

She had to think hard. By the time she was 27, Cooper had started her own business. Three weeks later the Wall Street crash caused her landlord to close his premises. By April 1930 she had started again, with ten painters and a kilnsman. The trade press reported the rare instance of "a pottery artist—and particularly a lady—who has the confidence and courage to carve out a career on a commercial scale." By 1933 she was hailed as "Business Chief in Three Years" in the *Daily Mail,* and in 1940 she became the first—and only—woman to be made a Royal Designer for Industry. By 1957 she was employing 250 people. The Queen Mother presented her with the Order of the British Empire (OBE) in 1979, confiding that her own first tea set had been a Susie Cooper. Her company joined the Wedgwood group in 1966; in theory she retired in 1986.

In practice she has never retired. She is still busy. Her long fingers describe eloquently the forms and shapes of her designs when she talks of them. And she is endlessly creative. Throughout Cooper's tall, early Victorian terraced house, which she renovated with her son Tim when they moved to the Isle of Man off England's west coast eight years ago, are her paintings and seed pictures, her cushions, her tapestries, her rugs; in the studio many flights up are china designs she is currently working on. "I couldn't ever just sit."

Cooper exists in a state of perpetual artistic motion, but her creativity always makes good commercial sense. Two years ago she was preparing designs for an embroidery-kit company and visited their factory: "I saw they were printing on canvas, but they were so caught up in their work they didn't realize they could produce printed fabric. So I designed cushion covers for them. They had the facilities, you see."

Invention and practicality have always come naturally to Cooper, even as a child. In her family's bakery she would help the men at work: "I wanted to be in on everything—especially the hot cross buns. I couldn't reach the top of the troughs, so they would stand me on a box. When they molded the buns, they did it like this"—her hands reach out to grasp imaginary dough, massaging it in long, deliberate figures of eight. Then they would be dipped in sugar and she would use two sticks to stamp her crosses on the buns. You could say that Susie Cooper's first designs were edible.

Her artistic education cost ten shillings, the price of evening classes at Burslem School of Art. She intended to go on to the Royal College of Art, which at that time required its students to have worked in industry. Her supervisor at Burslem suggested she apply at Gray's Pottery, where she began as a painter. Cooper was soon designing for them under her own name.

Creative, curious, and practical: these qualities made her innovative. She originated new glazing methods; incised patterns and sgraffito; used crayons in ceramic decoration when no one else would have dared; and pioneered tube lining (trailing wet clay, or slip, from a syringe) and aerography (paint spraying). She made lithographic transfers look like painting.

Joy Couper went to work for her as a painter at age nineteen and became a lifelong friend. Her shrine to Susie Cooper at her home in Dorset—shelves crammed with Cooper ware along with photographs of her idol—caused her visiting doctor to drop his medical bag together with his professional concerns and exclaim, "Ah, Susie Cooper!"

Cooper herself does not dwell on the past. In her tenth decade she is forward-looking. She and Tim have bought property in the town center and plan to create a gallery. And what will she exhibit? She looks sidelong under fluttering lashes and giggles. "Perhaps Susie Cooper ware?" ■

Eluned Price, who lives in Oxford, England, is a writer and broadcaster specializing in houses and gardens.

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Inside Louisville

BY BRUCE ALLAR

There's more to it than the Kentucky Derby. Victorian mansions, cast-iron storefronts, and country cooking make this sprawling Ohio River city a delight any time of the year

It's not always easy to get one's bearings in Louisville. Founded as a river entryway to the western frontier, proclaimed a neutral (if divided) border city during the Civil War, promoted at one time as the gateway to the South, Kentucky's largest city has been associated with nearly every point on the compass. North, South, West, even East (it originally fell within Virginia's state borders)—all describe Louisville. But none does completely.

This settlement on the Ohio River clings lovingly to the best of its past as it advances cautiously into the present. And while it basks only briefly in the international spotlight during the first Saturday in May with the running of the Kentucky Derby, it maintains a year-round, small-town-meets-big-city charm. The most-sees in this metro area of nearly one million are spread along a handful of major thoroughfares. Rent a car, buy a map, and canvass all compass points.

ARCHITECTURE: The city's wealth of love architecture will find much to admire in Louisville. Drive through the residential neighborhoods to see Victorian and turn-of-the-century houses in all styles. Other noteworthy sites are scattered about town.

The downtown commercial district has grown in a T-shape, with Main Street, paralleling the river, forming the horizontal crossbar and Fourth Avenue forming the vertical one. Actors Theatre, renowned for its festival of new plays each March, blesses an otherwise bland stretch of Main east of Fourth Avenue. It recently added a third theater to its eye-catching complex, which is centered around an 1837 Greek Revival structure with a commanding Ionic-columned portico.

Pedestrians heading west on Main Street pass the Humana Building at Fifth Street, an ostentatious postmodern work >



Louisville sparkles night and day, LEFT TO RIGHT, FROM TOP: **Downtown from the Ohio River. Kitsch is on the menu at Lynn's Paradise Cafe. Cast-iron Main Street. Jeffersonian Farmington. Bedroom in Farmington. Kentucky Center for the Arts.** LEFT: **Stained glass in Conrad's Castle; the fleur-de-lis is a symbol of Louisville.**







by Michael Graves, and the Kentucky Center for the Arts, home to four performing arts groups and notable for its public sculpture—Jean Dubuffet, Tony Smith, Alexander Calder. But the real Main Street draw are the elaborate cast-iron facades in the commercial district between Sixth and Ninth streets that mushroomed along the river during the 19th century, when Louisville was at its most prosperous (the city ranked 14th in population among U.S. cities in 1870). Touted as second in significance only to SoHo's cast-iron district in New York, these four picturesque blocks contain many buildings that have been restored. The Kentucky Art & Craft Gallery at 609 W. Main Street and the Louisville Science Center at 727 W. Main Street (in the 1878 Carter Dry Goods building) are leading a cultural renaissance in this area. The city has chipped in with an enlightened restoration plan that includes handsome cast-iron street lamps and benches.

Two other recently revamped downtown landmarks are the Cathedral of the Assumption, 443 S. Fifth Street, and the Palace Theatre, a block over on Fourth Street. The 143-year-old cathedral, designed by ecclesiastical architect William Keely, has a stained-glass window of Mary's coronation and a celestial blue ceiling covered with stars of gold leaf. Spanish-Moorish architecture meets Walt Disney in the Palace, a 1928 masterwork by renowned theater architect John Eberson. The lobby is populated by busts of Bach, Haydn, and others (including the architect). The theater is open by day to passersby and by night to concertgoers.

A best bet beyond downtown is the 1860 Water Tower, now a National Historic Landmark (3005 Upper River Rd.). This former pumping station is in classical Greek style, and its storage tank is a facsimile of a Roman triumphal tower. Today the pumping station is home to the Louisville Visual Art Association (502-896-2146), which shows contemporary art from the region.

Two historic houses—Locust Grove and Farmington—evoke the spirit of high frontier culture that accompanied some of the earliest settlers to Louisville. Locust Grove (561 Blankenbaker Ln., 502-897-9345) is a 1790 Georgian brick house with a neoclassical ballroom and ladies' "retiring room." The city's founder, George Rogers Clark, lived out his final years on this country estate. Farmington (3033 Bardstown Rd., 502-452-9920) is a Federal-style brick masterpiece built in 1810 after a Thomas Jefferson design. It is notable for its two octagonal rooms and poplar woodwork painted in bright, historically accurate colors—shocking pink for one room, vivid teal for another.

NEIGHBORHOODS: Any tour of Louisville's residential areas should begin in Old Louisville. This south-of-downtown neighborhood sprouted with the dawn of mule-drawn streetcar transit in the 1860s and achieved its greatest glory after the mid-1880s Southern Exposition (where Thomas Edison threw the switch on Louisville's first incandescent lightbulb). After the expo pavilion was torn down near the present-day site of St. James Court, merchants, industrialists, and other wealthy citizens built impressive homes in a new English garden-style community. Many of these residences—in such styles as Queen Anne, Italianate, and Victorian Gothic—have been carefully renovated over the past thirty years. >



LEFT TO RIGHT, FROM TOP: Racing at Churchill Downs, home of the Kentucky Derby. The city's 1860 water tank in classical style. Shelly Zegart's Kentucky quilts. Rare china at the Century Shop. Picnicking at parklike Cave Hill Cemetery. LEFT: The kitchen house at Locust Grove, country estate of Louisville founder George Rogers Clark.

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PENNSYLVANIA HOUSE

In Butchertown, a 19th-century meat-packing neighborhood, redbrick shotgun houses are enveloped in ivy and climbing roses

An information center in Central Park supplies literature for self-guided tours of Old Louisville. Conrad's Castle guards the entrance to St. James Court. Also nicknamed Conrad's Folly when it was constructed in 1895 by tanner kingpin Theophilus Conrad for an extravagant $35,000, this riot of arches, columns, and cupolas is being managed by a foundation, which offers tours Sunday and Tuesday through Thursday afternoons (1402 St. James Court, 502-636-5023). History buffs should not miss the Filson Club (1310 S. Third St., 502-635-5083), a well-appointed repository of artifacts and the area's written history housed in a 1905 Beaux-Arts mansion.

A drive east of downtown should point in the direction of Butchertown. Louisville's first suburb, Butchertown prospered in the mid-1800s, when all human and livestock traffic from points east was funneled across imposing Beargrass Creek. This meat-packing neighborhood was so busy that the creek, which bounded it on three sides, often ran red from the blood let by butchers. Workers lived in solid redbrick duplexes and shotgun houses, with narrow step-up doors, arched windows, and fishtail roof shingles. Many houses have been revitalized by recent urban resettlers. Wander down Washington and Quincy streets to see restored shotguns enveloped in ivy and climbing roses.

Farther to the east, lovely turn-of-the-century Crescent Hill sprawls along a ridge where the original circa 1820 Frankfort and Lexington Pike led from bustling Louisville to Kentucky's bluegrass region and the state capital of Frankfort. An example of the Victorian estates that lined the pike is the 1869 Peterson-Dumesnil House (301 S. Peterson Ave.).

Crescent Hill is bisected by Frankfort Avenue, which begins as a stretch of artisan's studios and antiques shops. The Crescent Hill Reservoir, with its early 1880s pump house, is a Gothic gargoyle-studded tip of the hat to the days when civil engineers tended as much toward the artistic as the utilitarian.

East of Crescent Hill stands the high ground of Indian Hills and Glenview. Both have for years been havens to some of Louisville's wealthiest residents. The estates in Glenview, in particular, take advantage of cool river breezes and forestlike vegetation to disguise their proximity to the city. South of Crescent Hill along Bardstown Road are the Highlands, anchored by Cave Hill Cemetery and Cherokee Park. The parklike cemetery, with winding roads, old shade trees, and awe-inspiring monuments and sculpture, is a favorite picnic spot. Landscape architect Frederick Law Olmsted laid out the Louisville park system, saving many of his best touches for Cherokee Park. Despite inadequate upkeep, this timeless, hilly green space satisfies the wanderlusts of hikers, bikers, and even equestrians. Some of Louisville's grandest houses rose around Cherokee Park after it opened in the 1890s.

West of Ninth Street is the West End, where Louisville's African-American population is concentrated in Russell, Parkland, and Shawnee. W[illegible]tchens conducts tours that include the first "colored" school in Louisville, built in 1873, and end with soul food at Jay's Cafeteria on 18th Street. Call Visitours to schedule a tour: 502-456-2774.

RESTAURANTS: Locals flock to Lynn's Paradise Cafe (984 Barret Ave., 502-583-3447), where breakfast burritos and buttermilk biscuits coexist in a setting that might have been borrowed from the set of *Pee Wee's Playhouse*. (Breakfast or lunch about $20 per couple.) Atmospheric in a more cerebral way, the Afro-German Tearoom invites diners into the rectory of an inner city's Catholic church for chicken salad and crab cakes. Some waitresses are volunteers, and a percentage of daily sales goes to city Montessori schools. (Lunch about $25 per couple. Dinner hours are limited, so call ahead for reservations; 639 S. Shelby St., 502-585-3484.)

For a true-blue Louisville feel, it's difficult to top Jack Fry's (1007 Bardstown Rd., 502-452-9244). Grab a booth in the main dining room, where the ceiling is pressed tin, the floor is linoleum, and the walls are covered with black and white photographs dating to the years when this was a neighborhood bar. Thelonius Monk–inspired jazz piano creates a lively atmosphere. On the bistro menu: grilled lamb chops and beef tenderloin with shiitake mushrooms. (Dinner with wine about $75 per couple.) Farther down the street at Lilly's (1147 Bardstown Rd., 502-451-0447), owner/chef Kathy Cary has wowed food writers from the coasts with her updated country cooking—free-range chicken potpie and scallops in stone-ground cornmeal. (Dinner with wine about $100 per couple.)

Those interested in traditional country cooking would do well to make the thirty-mile trek east to Science Hill Inn in Shelbyville (525 Washington St., 502-633-2825). Set in the original dining hall of an 1825 girls' preparatory school, this venerable restaurant does fried chicken right and shows a dab hand with the biscuits and cornbread. (Lunch about $35 per couple.) The restaurant shares quarters with a menagerie of small shops.

SHOPPING: Louisvillians often journey to other cities to shop for fashion, but a reverse migration brings people to Louisville to explore its flea markets and antiques shops. At the Louisville Antique Mall (900 Goss Ave., 502-635-2852), 250 dealers in everything from primitive furniture to Victorian jewelry have set up booths in an 1889 cotton mill in Germantown. About ten blocks away, Swan Street Antique Mall (947 E. Breckinridge St., 502-584-6255) is another warehouse of furniture, glassware, and collectibles. Up and down the East End's Bardstown Road, art galleries and high-end antiques dealers like Century Shop (1703; 502-451-7692) mix with junk shops, appliance repair stores, and art galleries.

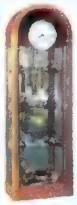
HOTELS: Accommodations come down to a choice between two revitalized grand hotels—the Brown and the Seelbach. The 292-room Brown at Fourth Avenue and Broadway (502-583-1234) is the patriarch, famous for its role as a Derby party headquarters and for the English Grill, currently one >



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Louisvillians often leave town to shop for fashion, but people from other cities travel to Louisville to search for antiques

of the city's top gourmet restaurants. The Seelbach at 500 Fourth Avenue (800-333-3399) is the pretty lady, a tribute to early-20th-century opulence, featuring spectacular public spaces and rooms appointed with replicas of 18th-century furnishings. Bed-and-breakfasts abound in Old Louisville, but the most stately is the Old Louisville Inn (1359 South Third St., 502-635-1574), a painstakingly preserved 1901 Beaux-Arts showpiece.

PEOPLE: Hidden behind the plain, poorly marked door of his Frankfort Avenue studio, Barney Bright at age 67 continues to carve a lasting legacy among the Louisville cognoscenti. His cast-bronze figures, notable for their flowing, elongated grace and humorous and sometimes sensual body language, are a favorite in public spaces and private gardens around town. Bright's sculptures include a dramatic winged horse fountain in downtown Louisville and a floating circle of self-absorbed philosophers perched outside the public library across the river in New Albany, Indiana. He contributed five statues at Cave Hill Cemetery.

Louisville's most celebrated sidewalk historian, Tom Owen, routinely brings the city's past to life on walking tours through its neighborhoods (502-852-8790). The 55-year-old postman's son is an archivist at the University of Louisville who won a seat on the city's board of aldermen. "My fantasy in retirement," says the historian with the white beard, "is to dress up like a riverboat captain or like Abraham Lincoln, stand around in my long swallowtail coat and give out prizes and information about what a special place Louisville is."

Ever since she trekked across the state holding "quilt days" and proselytizing about the preservation of this once-neglected art form, Shelly Zegart has been an energetic ambassador for these colorful patchworks of women's folk history. Organizer of the Kentucky Quilt Project in 1981, this petite, energetic Louisvillian has seen her project replicated in about a dozen other states. Zegart still buys and sells through her by-appointment-only firm, Quilts, etc. (502-897-7566), but her heart is in scholarship: She is working with the Folklife Center at the Library of Congress to develop a database of American quilts and is curating a small exhibit of masterpiece works for this May's New York Quilt Festival. ■

Bruce Allar is associate editor of Louisville *magazine.*





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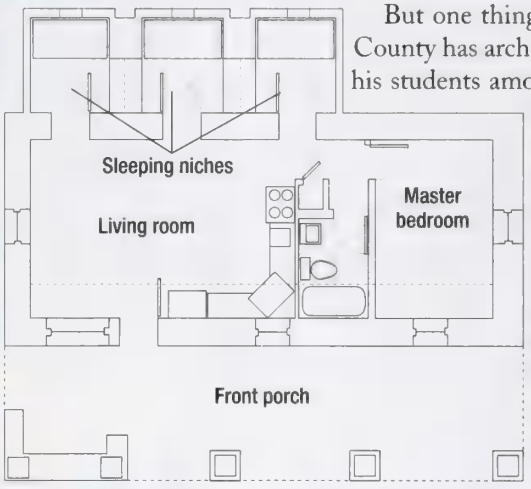
House raising in the Black Belt

An architecture professor and his students build for rural families in need

BY MIMI READ









The house was built from hay bales covered with metal lath and stucco. The dramatic roof (TOP) is corrugated acrylic. A wood stove heats the living room. The row of lofts sleeping [illegible]s (see plan, CENTER RIGHT, and photograph, BOTTOM) [illegible]ude from the rear facade; [illegible]voke hay bale[illegible]mon in local fields.

Hale County stands locked in time, teeming with old ironies. This swath of south-central Alabama known as the Black Belt for its dark, fecund soil still looks much the way it did in 1936—the year James Agee and Walker Evans spent a summer photographing and interviewing its shockingly poor sharecropper families for their classic book, *Let Us Now Praise Famous Men.*

But one thing is new. These days Hale County has architect Samuel Mockbee and his students among its residents. Mockbee is a professor of architecture at Auburn University. Every quarter, sixteen design students abandon the Auburn campus and join Mockbee at the school's Remote Rural Studio in the heart of the Black Belt. There they design and build housing for low-income people.

One recent challenge: Mockbee and the students built an 850-square-foot house for Alberta and Shephard Bryant, a couple who had lived for forty years at the end of a dirt road in a shack with leaking roof, scant walls, and no running water.

"When it rained we had to put our furniture in a corner," says Shephard Bryant, who fishes, hunts, and grows vegetables.

The couple's priorities were a bedroom, a bathroom, sleeping niches with desks for three grandchildren who live with them, and a living area with a kitchen. A front porch was another request. Shephard Bryant also asked for a smokehouse.

Working with a $15,000 budget from the Alabama Power Foundation, students designed a house that is innovative and low-tech. Hay bales are the substructure for walls. A shed roof of corrugated acrylic keeps off rain but lets in light.

For the Bryants, the house was an unexpected gift. "I love it," Alberta Bryant grins. "It couldn't be any better."

For the students it was a chance to "plug into the muse responsibly," says Samuel Mockbee. "We try to build something with spirit. I tell my students it's got to be warm, dry, and noble." ■

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The new Blue Room

Refurbishing the oval salon at the heart of the White House, a team of decorative-arts experts makes the space shine again as a national interior design treasure

BY MARTIN FILLER

Although we think of the White House as one of America's most unchanging icons, few rooms in this country have been redecorated as often as those of the Executive Mansion in Washington. Each of the 41 presidential families who have lived in it have refurbished the White House to some extent, but not all those alterations have been prompted by whims of taste. Because the White House has always been open to the public that elects its temporary occupants, the interiors get tremendously heavy wear. Lately 1.2 million visitors a year have been trooping through rooms no president wants to restrict access to, no matter how fragile the fabrics or the wallpaper.





ABOVE: 1972 Blue Room; RIGHT: Clinton redesign.

The latest timeworn interior to be redone at 1600 Pennsylvania Avenue is the Blue Room, the oval centerpiece of the main floor. Decorated in blue since Martin Van Buren chose that color in 1837, this formal reception room—with five doors and three windows punctuating its curving walls—has been notoriously difficult to furnish. In 1963 Jacqueline Kennedy unveiled a chic but controversial redesign by the legendary French decorator Stéphane Boudin of the House of Jansen. He confined the signature color to curtains and upholstery, selecting off-white striped silk for the walls as a more flattering background. Boudin's stylish work, which some deemed un-American, was undone in 1972 by Clement Conger and Edward Vason Jones, who substituted a chilly off-white dotted wallpaper and finicky printed borders. Not content with the majestic suite of gilded Empire pieces by Pierre-Antoine Bellangé, bought for the room by James Monroe in 1817, they added more and fussier furniture.

In its latest incarnation the Blue Room reflects a simpler, stronger, warmer interpretation of early-19th-century American decoration. Devised by a team from the Committee for the Preservation of the White House (which included museum curators Leslie Greene Bowman, Wendy Cooper, and Richard Nylander as well as decorators Mark Hampton and Kaki Hockersmith), the $358,000 makeover, paid for by the White House Endowment Fund, respects the past but is also a vast improvement over the previous, cluttered version.

The walls are now papered with a rich chamois-colored Brunschwig & Fils design patterned with medallions. The historic portraits of the early presidents have never looked better than they do against it, proving that solid backdrops are not always the best choice for fine art. Bold Brunschwig paper borders based on period documents pick up the full-bodied sapphire-blue-and-gold Scalamandré silk woven for the seating and curtains, replacing the paler blues used since the Kennedy era.

Gone is much of the superfluous and inappropriate furniture added by Conger and Jones. Also banished is an ugly Chinese carpet, circa 1850, which may have been properly blue and oval but was dominated by a huge coarse medallion that always drew the eye downward. A new elliptical carpet, inspired by early-19th-century rugs and made by Stark, is far calmer and more complementary to the whole.

One of the most criticized aspects of the Kennedy scheme was the swagged, fringed silk valance under the crown molding, earning the room the catty nickname of Boudin's Boudoir. Now a trompe l'oeil paper border achieves the same unifying effect in a more playful manner. The newly welcoming Blue Room—grand but unpompous, venerable and yet fresh—is again an interior that shows off America at its best. ■



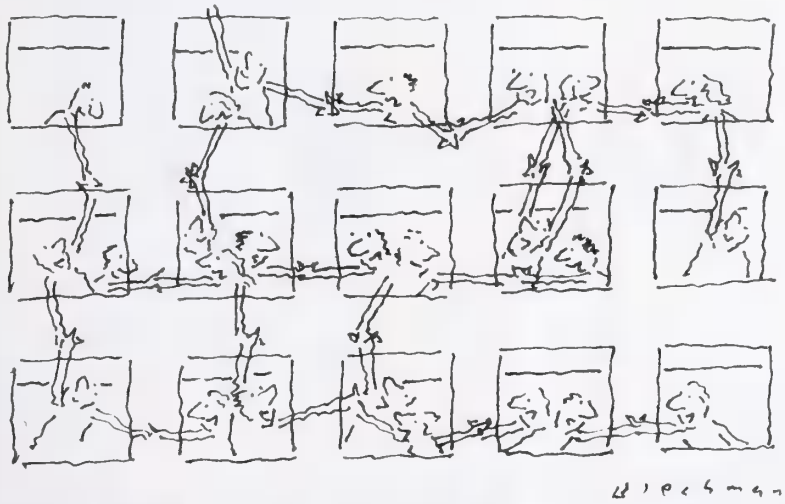
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Visiting the neighbors

People with houses often think of apartments as shoeboxes, lined up with other shoeboxes on a city shelf somewhere. I wish they could have been with us as we participated in a house tour at the Normandy, the apartment building where Jane and I live in New York City.

Open only to Normandy residents, it was an unusually engaging tour. Not only did we all enjoy a voyeuristic treat, but we also saw solutions to our common design problems in essentially the same architectural circumstances. But there the similarities ended. Every one of the nineteen apartment owners we visited had come up with dramatically different ways to meet the challenges of space and light, storage and decoration.

Some of our neighbors chose to knock out walls and open up their rooms; others did just the opposite, building in nooks and crannies to further subdivide them. Style preferences were equally far-ranging. We saw rare antiques and modern Italian designs, fine Wiener Werkstätte pieces and rough country flea market finds, and everything in between. The woman who creates flower arrangements for our lobby each week had encircled her bedroom with dozens of pegs to hold dozens of hats. Another resident had installed a miniature rain forest in a second bathroom. For an apartment in which one of the owners needs a wheelchair, ingenious ramps and a user-friendly new kitchen enriched my understanding of accessibility. In most of the apartments, art and objects, often collected on the owners' travels, made the rooms personal.

We now know our neighbors in ways we never did before. The woman who organized the event is also one of the editors of the *Normandy News*, a monthly newsletter for residents, the best co-op publication I have ever seen. Like the paper, her tour made a major contribution to the sense of community in our house of 250 homes, none resembling a shoebox.

I'm sorry you couldn't all be there, but now that I think about it, the pages of House Beautiful do the same sort of thing, introducing unique people in their unique spaces. I hope you'll enjoy this month's paper tour as much as I did the three-dimensional one at the Normandy.

Louis Oliver Gropp

EDITOR IN CHIEF


Dutch
Painting
of the
Golden
Age

Honor thy house

In the 19th century this Gothic Revival summer cottage was built to lift its owners to a higher spiritual plane. A hundred years later Tom Fallon came along and saved its soul from some decorating temptations



Y STEPHEN DRUCKER
HOTOGRAPHY BY
LEXANDRE BAILHACHE
RODUCED BY CAROLYN ENGLEFIELD

It's so cute. If it were a baby you would coo, but it's only Tom Fallon's outrageously adorable weekend cottage on the far nd of Long Island, New York.

"This isn't a house, it's a doily," says Fallon.

With its Gothic windows and cruciform plan, his four-bedroom house has the saintly air of a country rectory. Its interior is pure cottage charm, with a rambling layout and steep narrow staircase, a rubble stone fireplace and claw-footed bathtub, and it gives the touching impression that this house was lovingly pieced together with someone's own two hands.

Cuteness is dangerous territory, but Fallon, a Manhattan fashion executive whose mentor was that classicist Bill Blass, knows his way around the traps. A little Gothic goes a long way, he is the first to admit. No, his particular decorating game involves mixing the old with the new, the trash with the treasures, and reworking any piece no matter how distinguished to get the effect he wants. "I cannot show reverence for antiques in this birthday cake of a house," Fallon says. "Even on its best day Carpenter Gothic was a send-up." Hallelujah.

Gothic furniture is not easy to come by. The desk chair (OPPOSITE) is a Masonic throne; Fallon changed its original red velvet upholstery for the lighter look of linen. Seen from across the room (ABOVE), the throne towers over an American Empire sofa covered in a leopard print. Fallon took a paintbrush and a can of stain and gave the Swedish armoire a faux wood-grain finish.





Most meals are served in the dining room, with its farm table, Swedish benches, Murano glass chandelier, and a stripped pine armoire that Fallon painted white. OPPOSITE: Kitchen with breakfast pew.





Fallon discourages guests who might sit on a fragile 18th-century chair (ABOVE) with a book and a shell: upholstery is new, but bleached. TOP: Texas longhorn chair in the master bedroom. The perfect summer shade [illegible] has been repainted in decades.



Who can sleep when there's a piano

Every piece of furniture has a story. Fallon can go on and on about how he sawed a church pew in half to create a breakfast alcove, and how a Venetian chandelier meant for a palazzo goes just fine over a farm table. And how he bought a certain rather expensive stripped pine armoire, only he didn't want stripped pine, so he painted it; and how he mists fabric with bleach and leaves it out in the sun when it looks too new. About that piano: It came out of a neighbor's house and into Fallon's life looking like a Victorian mahogany coffin. But after thirty hours' work through the night one weekend—who can sleep when there's a piano to decorate?—it was something else again, enameled white and decoupaged with old hand-tinted postcards of his village. Fallon makes himself very clear: "I don't come to the country to relax."

If you are going to have a friend with a vacation house, try to have a friend like Tom Fallon. This is a host who genuinely likes guests to just drop in. It pleases him to see feet on his sofa and leaves and mud on his floor. His refrigerator is always full, and there's always room for one more at his table.

Even Fallon, however, has to draw the line somewhere. One warm August evening he was preparing a dinner party. Three tables were set on his front porch, visible to passersby. Flowers were arranged. Candles were burning. It was all very inviting. Fallon stepped out to find two strangers waiting hopefully at his front door.

"Are you still serving?"

He smiled. And he hesitated. But he didn't.







to decorate? Certainly not Fallon

"My tribute to Sir John Soane," Fallon calls the upstairs hall (ABOVE), with its antlers, classical plaster reliefs, and Victorian postcard, at left, enlarged to mural size. TOP RIGHT: Master bedroom. CENTER RIGHT: A carefully aged checkerboard floor, and beyond it, the red bedroom; Bill Blass says every house needs a red room. BOTTOM RIGHT: "The gardens are intentionally rough," Fallon says, "or this house could be a bad joke." NEAR RIGHT: Three chairs form an art piece, *Three Old Maid Sisters*, by Jean McWhorter.






"I cannot show reverence for antiques in this birthday cake
of a house. Even on its best day, Carpenter Gothic is a send-up"



In a guest bedroom, anything goes: an Adirondack twig table, an American Empire dresser painted white, and a rocker that was a gift from the decorators Denning and Fourcade, with their signature braided trim.

For more details, see Reader Information



summer in

To create a relaxed guest bedroom, Stig Bergqvist gathered quirky antiques beneath a sloping, patterned ceiling



the attic

An iron bed is heaped with Pratesi- and Scalamandré fabric-cased pillows (LEFT). ABOVE: Against a background of overlapping botanicals pinned to a wall stands a rustic table (UPPER INSET). LOWER LEFT: A red-and-tan hooked rug from the 1930s echoes the bedspread from India.

BY MIMI READ PHOTOGRAPHY BY JEFF McNAMARA
PRODUCED BY CAROLYN ENGLEFIELD

Attic bedrooms are for dreamers, sanctuaries for people who like to turn their backs on technology. Here the past still lives because nobody has bothered to erase it.

Decorator Sig Bergamin, who keeps offices in Manhattan and São Paulo, Brazil, imagined this summery attic bedroom in a decorator show house for a man who comes often to visit his family, who live in it. Bergamin filled the space with eccentric old furniture, rugs, books, paintings, boxes, bits of nature, and quaint sporting gear—surrounded by a happy hodgepodge of small prints on the multi-plane walls.

"This imaginary man likes fishing, gardening, and collecting things," Bergamin says. He also likes the light that falls on his shoal of 19th-century botanical prints, push-pinned to a wall for the ultimate in easygoing grace. (The botanicals come from Illustrata, Bergamin's print shop in São Paulo).

"It's all mixed up," Bergamin says. "The toy horse I have had since my childhood. I ordered all the starfish from a catalog. Some of the furniture came from flea markets. Some came from fine antiques shops. I wanted this room to be busy, because life is busy."











Mosquito netting over the bed (FAR LEFT) is functional and ethereal. TOP LEFT: Wherever you look up, you see wallcoverings in four harmonious patterns. ALL OTHER VIEWS: Dogs in varying materials, much-used oars that speak of summer leisure, and botanicals are mood makers in this room at the Rogers Memorial Library Showhouse, Southampton, New York.

For more details, see Reader Information



Pieces from Kinsey Marable's mother's attic were fixed up for the living room of his house near Charlottesville: A slightly awkward wing chair got a red toile slipcover, a "sad-looking" Duncan Phyfe–style chair was painted. OPPOSITE TOP: Marable's dog, Belle, in a kitchen armchair. OPPOSITE BELOW: Four rooms over four with a center hall and English basement make a typical Piedmont Federal-style house.

An irreverent young designer shakes up our notions of what's right for a venerable old house by using surprising colors and an informal mix of furniture

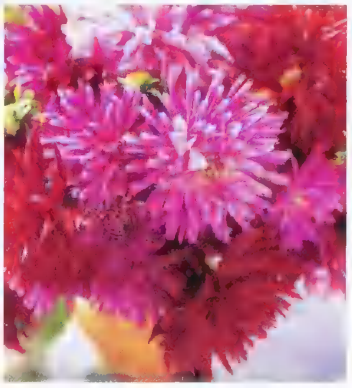


Piedmont perfect

Y ELIZABETH H. HUNTER
HOTOGRAPHY BY THIBAULT JEANSON
RODUCED BY CAROLYN ENGLEFIELD

A client who knows his own mind is one of the best things that can happen o a designer, Richard Keith Langham feels. "Kinsey Marable has very definite, very good taste. That allowed me to be an editor, not a dictator," Langham says about decorating Marable's 1840 Virginia house. "And, probably because we are both from the South, we were usually on the same wavelength—except that he couldn't be persuaded to have egg-yellow curtains in the dining room." A lot of people might agree that yellow curtains against sepia wallpaper and a glossy black dado were too offbeat for traditional Orange County, but Langham looks at old houses in new ways.





It was actually Marable who chose the Bailey Rose chintz that established the colors for the living room, including what Langham calls "sour honeydew" for the walls. "My mother had this chintz in her living room," recalls Marable, who has a shop in the Georgetown area of Washington, D.C., where he specializes in library furnishings—bookcases, ladders, rare books, old prints. When he decided to buy a weekend house near Charlottesville, Langham helped in the search. Both men succumbed instantly

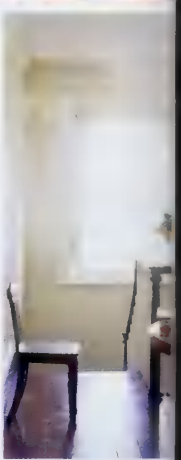




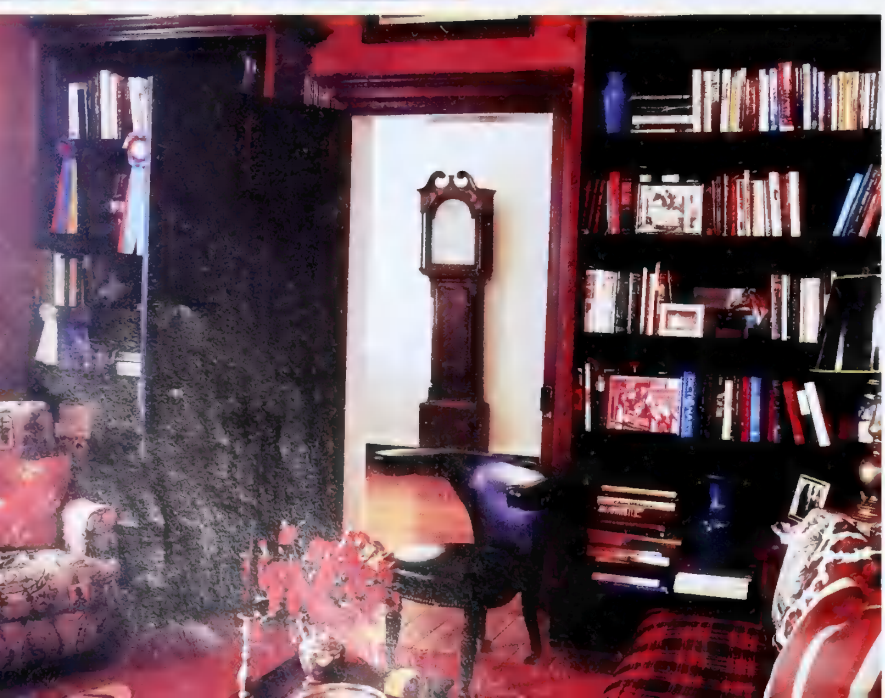


to the Piedmont Federal farmhouse, built of bricks made on the site. Seven Kentucky coffee bean trees shade the front yard. "Thomas Jefferson was a great fan of these trees," says Marable, " so you see a lot of them around here."

Langham proclaimed the house perfect. "Those big square rooms and those tall windows looking out to the Blue Ridge Mountains didn't need anything added but crown moldings." But the designer was careful not to make the house too grand, not only because it had always been a simple structure but also because Marable wanted a comfortable place for weekend visitors. Langham could not resist living room curtains with a "stately silhouette," but he made them of rough-woven hopsacking. And he was happy to recycle all the Virginia furniture Marable inherited from his mother—attic junk as well as fine pieces.



The designer, known for his love of intense reds and yellows, showed his true colors in the library. Marable had requested a cozy nighttime room, so Langham painted the walls scarlet, the doors black, installed faux-bois bookcases, and laid a red carpet. This is Marable's favorite room, although in summer he spends a lot of time on the porch gazing at the Blue Ridge Mountains.



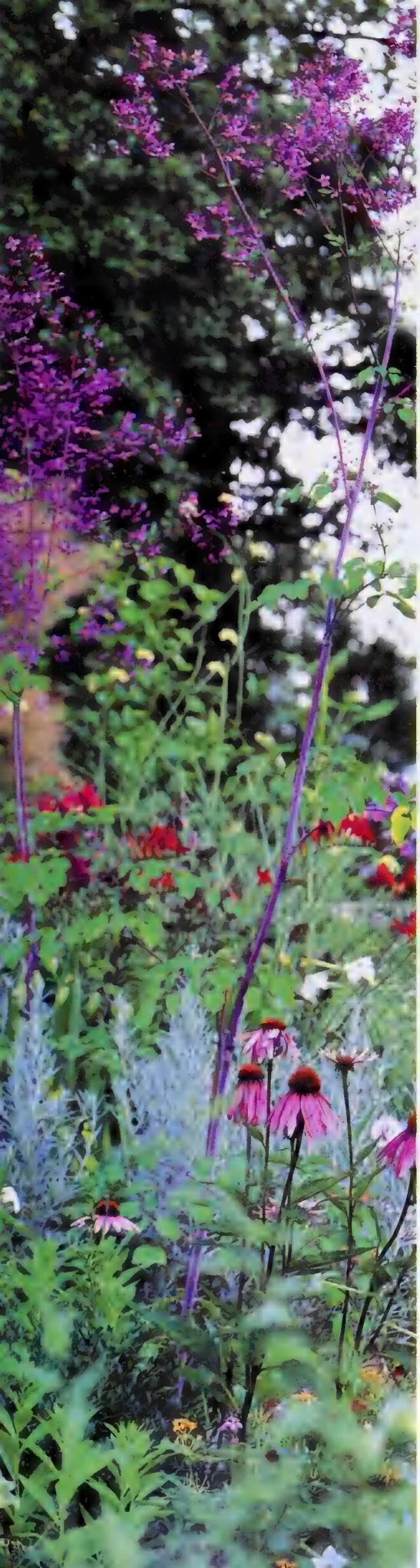


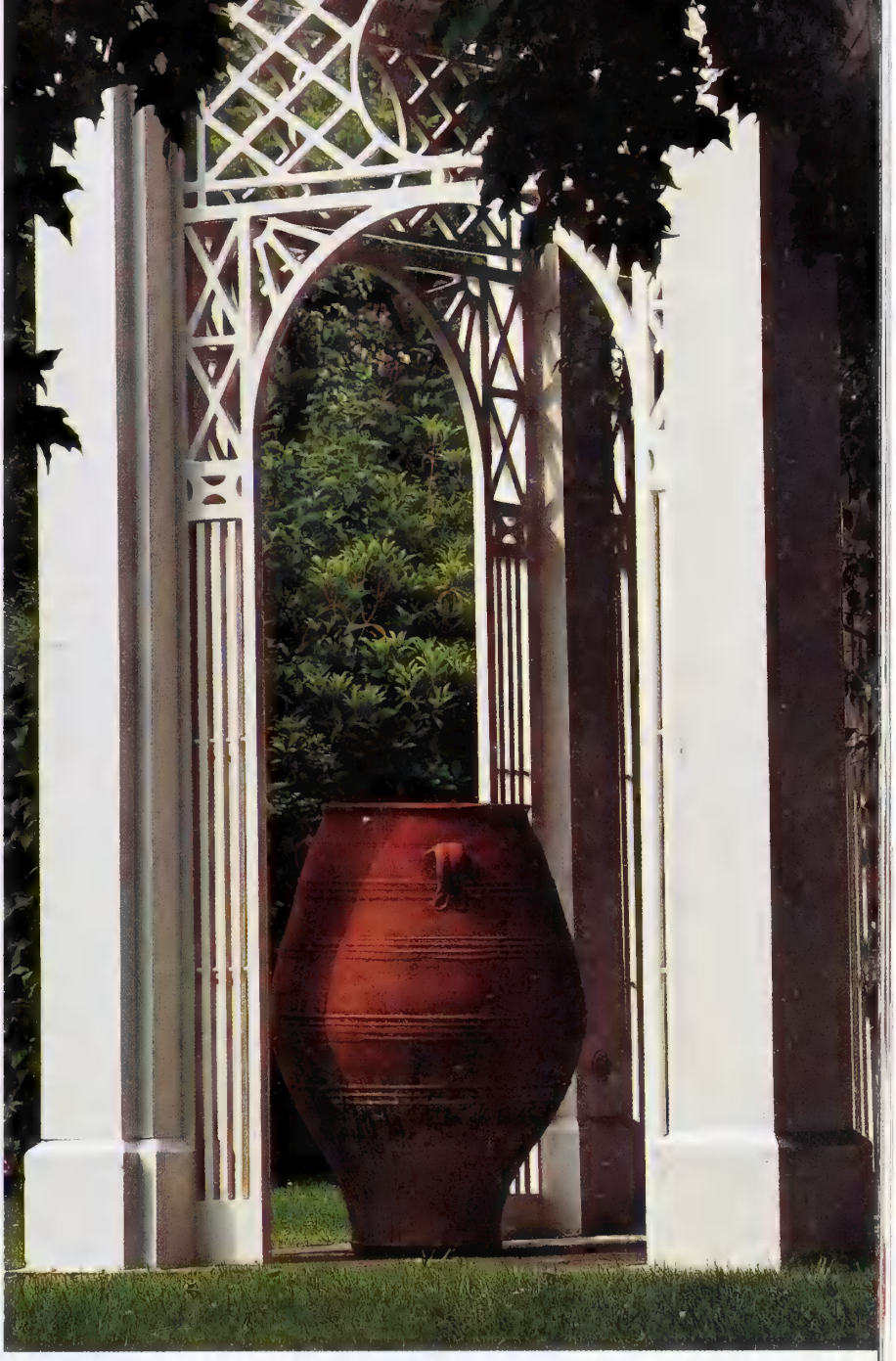
A cushy down-filled sofa, an old Albemarle County table, and a hodgepodge of chairs furnish the kitchen. OPPOSITE, CLOCKWISE FROM TOP LEFT: The unexpected red toile in the living room is a typical Langham touch: "I hate for rooms to look all matched up." Dark chocolate paint glosses the dining room wall below the chair rail. Monticello-inspired curtains are trimmed with tiny colored beads. The wide hall shows off the best heirlooms. Library woodwork is faux bois. Black-and-white toile for library curtains was dipped in tea.

For more details, see Reader Information









RICHARD FELBER

A gallery of gardens

From a secret enclave thick with roses to an exuberant poolside allée, these garden "rooms" express distinct moods—all romantic

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[illegible] PHY BY KEN DRUSE

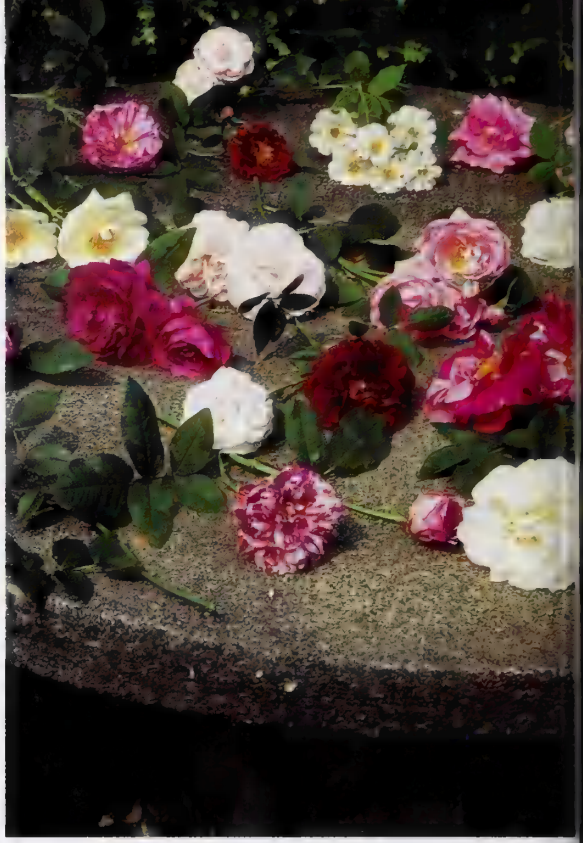
[illegible] RICHARD FELBER

[illegible] CED BY CAROLYN SOLLIS

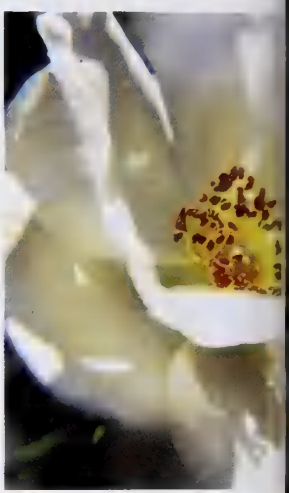
An intense imagination is the true gardener's gift, and Laura Fisher has it. "She had a strong vision of what she wanted; she could see it and feel it," says Hitch Lyman, a painter and garden designer who worked with her to create the strikingly original garden "rooms" of the Fisher estate in Katonah, New York. "Well, I knew I was aiming for a sense of secretiveness and abundance," admits Fisher. Yet each of her garden worlds—a pool garden, rose garden, long perennial border, shady woodlands, and a fountain courtyard—would have to be unique.

"But," says Fisher, "I needed a lot of help with the plants, in knowing what would work where, and even where to get it." Meeting Lyman was the start of a sunny collaboration. The two must share a luxurious sense of adventure, for that is what you feel at every turn in this landscape, where horticultural surprises come wrapped in separate packages.

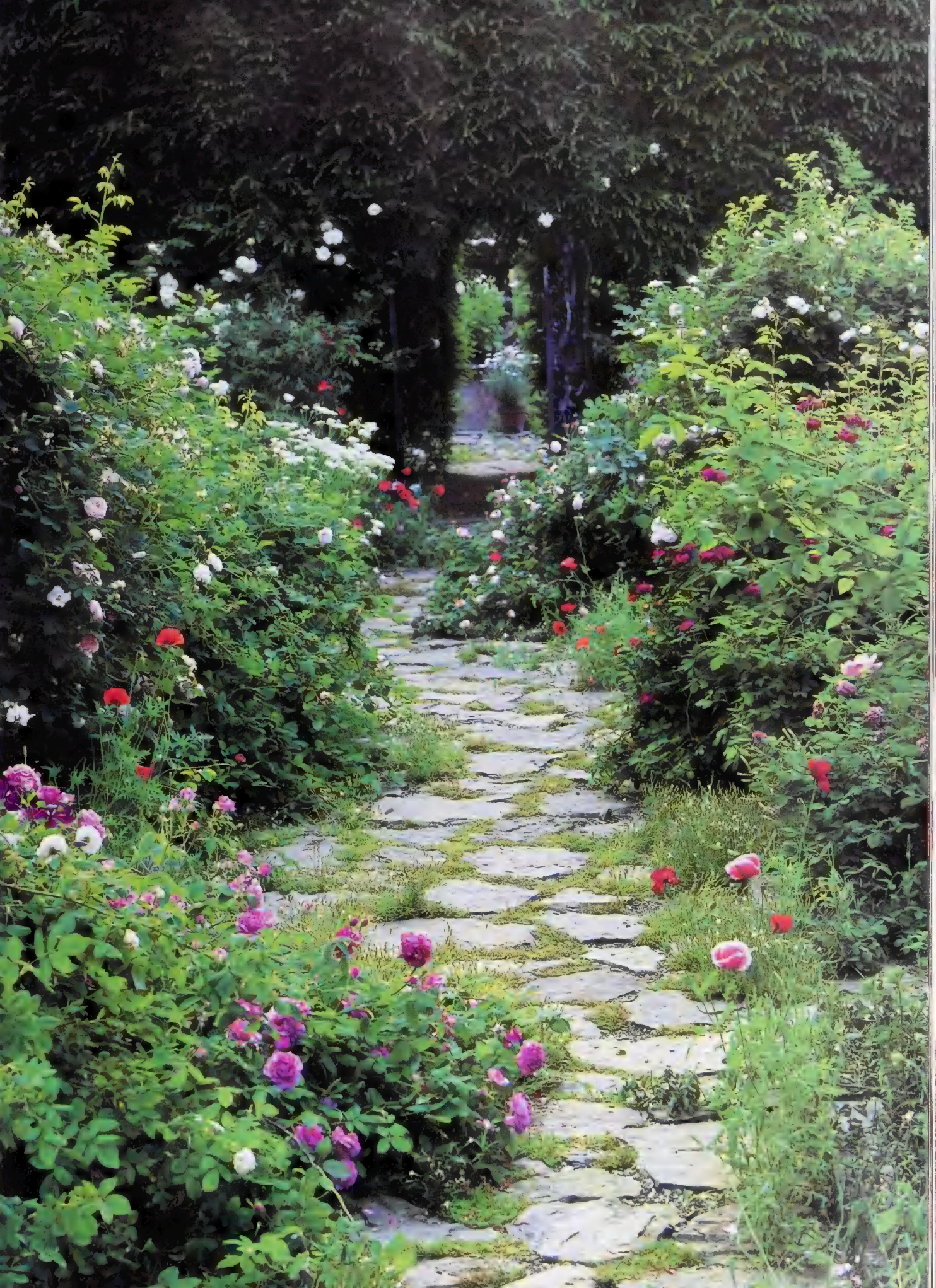
To start with, the pool-rimming garden, planned to peak in summer, was inspired, says Laura, by a picture in a Gertrude Jekyll book of plants nearly toppling into a pool. Huge-leafed compositae are backed by smoke trees and brightened by small, intense blooms. The massing may be Jekyll-like, but the effect is very American. In fact, some of the plants are common prairie weeds, transmuted to grandeur. Others are irresistible newcomers fresh from last year's catalogs.

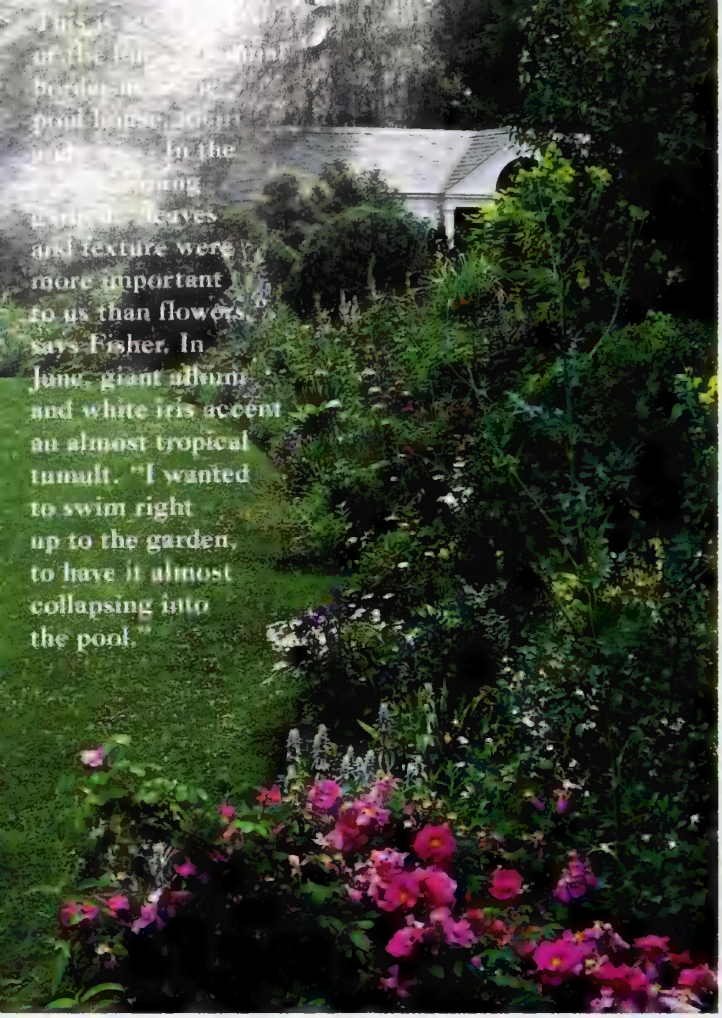


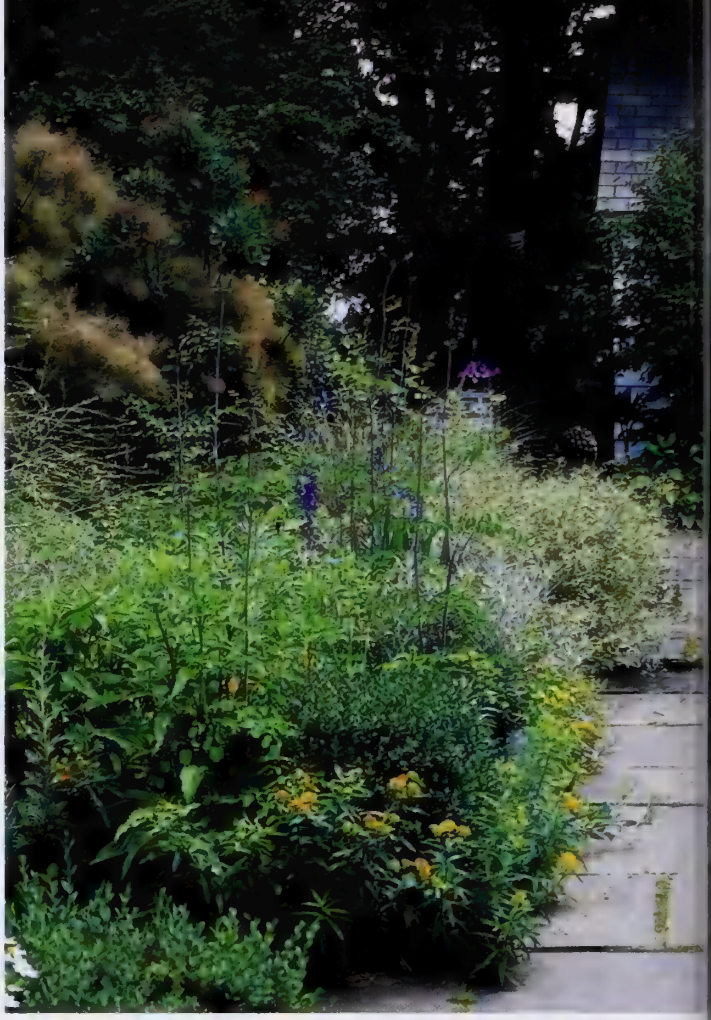


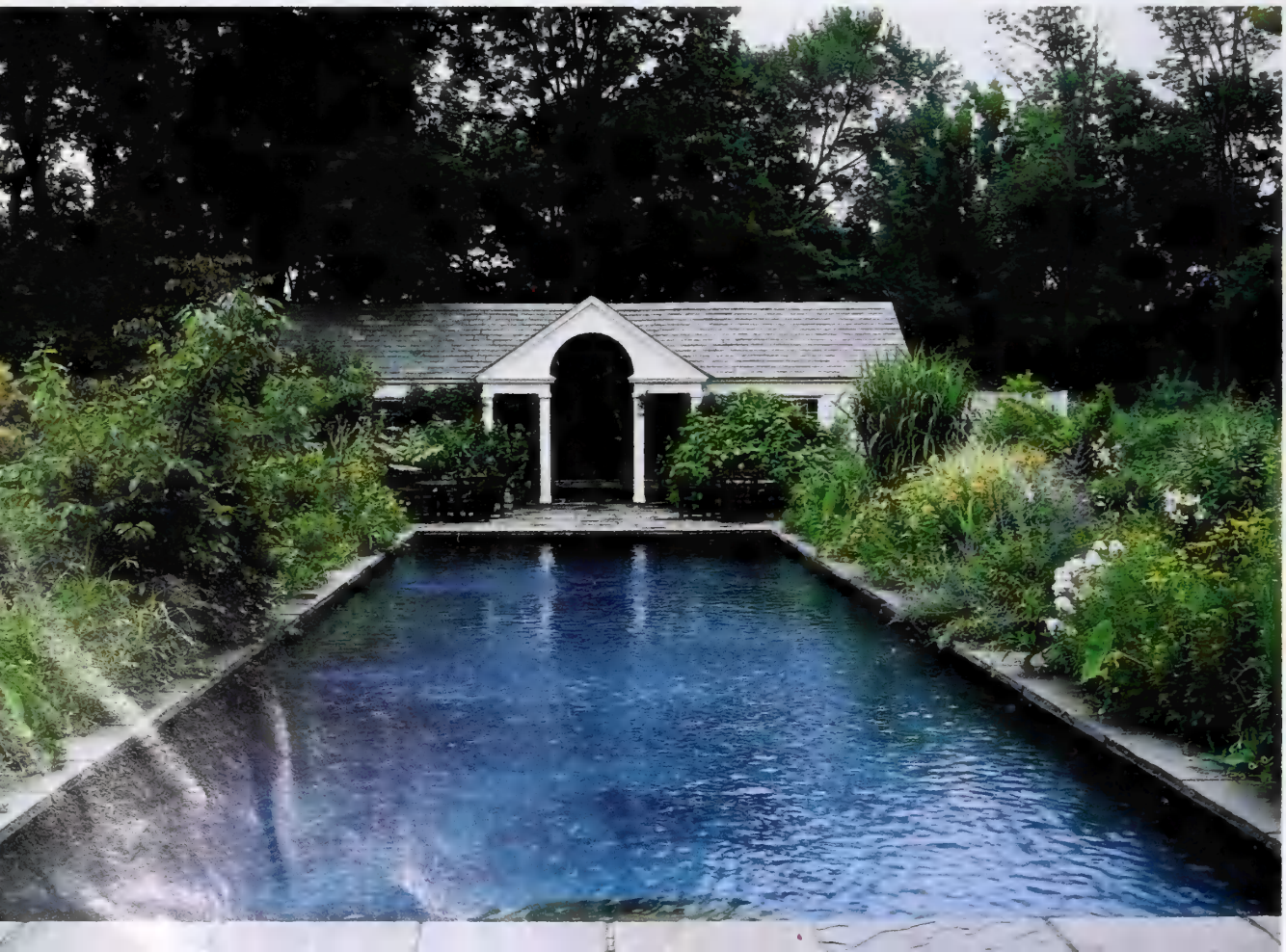


A glorious secret, the willow-walled rose garden (ALL VIEWS) has one brief season. But that June moment, when 34 varieties of antique roses explode, is well worth the waiting. TOP: A pick of scented ramblers and climbers includes snowy 'Hebe's Lip' (DETAIL ABOVE) from an all-white corner (LEFT). The secret to the wanton look of the bushes: iron cages over which they weave and climb. "That," says Fisher, "was the brilliant idea of Hitch Lyman."









KEN DRUSE



Morning shadows spill across a wide lawn dotted with locust and ash trees. For Laura Fisher (BELOW RIGHT), breakfast in the enclosed fountain garden with her children Alexandra and Andrew (pictured at their mother's left, he with his parrot) is a peaceful treat. BOTTOM: From the porch, a colorful perennial border almost 250 feet long sweeps away from the house.







RICHARD FELBER



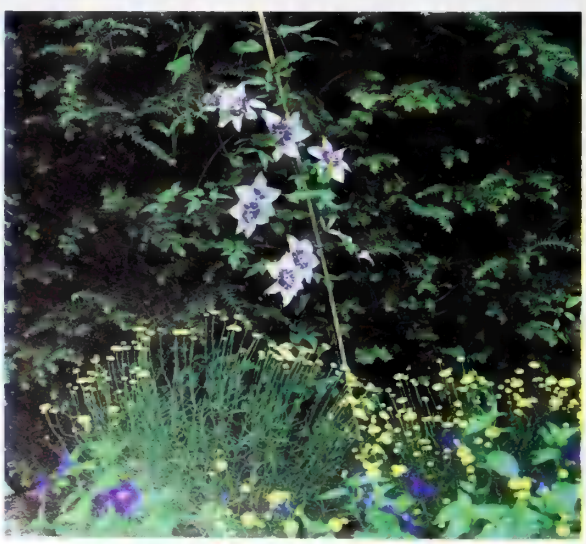


The Mediterranean-style fountain garden (OPPOSITE) is a timeless circle of quiet concealed within high hemlock hedges. Terra-cotta pots and paving patterned with rounded stones enhance the southern illusion. BELOW AND LEFT: Cement birds and flowers all but flutter from turn-of-the-century furniture discovered at an antiques show. BOTTOM: Fisher has a fondness for clematis, here the showy *C. florida* 'Sieboldii.'





KEN DRUSE



"It's a meditative garden where the only sound is the splash of the fountain. We crowd it with familiar, gaudy plants in pots"

Wherever she went, Fisher soaked up ideas. "She'd come back from England or California with lists and lists," says Lyman. "And I'd think, 'Good Lord, where am I going to get that elderberry, that clematis?'" Soon the nursery was filled with seedlings: everything from petite, urn-shaped *Clematis viorna* (from the Royal Horticultural Society) to a green-flowering nicotiana for the fountain garden.

This particular enchanted circle is framed by tall Canadian hemlocks that had been badly devoured by deer. Fisher filled in the base with new hemlocks and created within their circle a dream of old Europe. (Today the whole property is fenced against deer.)

From the pool you enter this garden through a green portal and feel you have been transported to a courtyard in Italy. A fountain splashes softly; crowded around its base are potted blooms. If you call it her "secret garden," Fisher hesitates. "Yes—but the most secret is the rose garden." And then if it's June, but only if it is June, she will lead you through another door in the hedge into a sun-smitten madness of roses. "I told Hitch, 'I want nothing that isn't fragrant,'" says Fisher, inhaling the sweet and spicy scents that muddle in the air. Here her dream of abundance is so well realized that if two people take branching paths, they are lost to each other amid the thickness of blooms. "I was concerned that rain would smash down the bushes," says Fisher. "So Hitch came up with these iron cages."

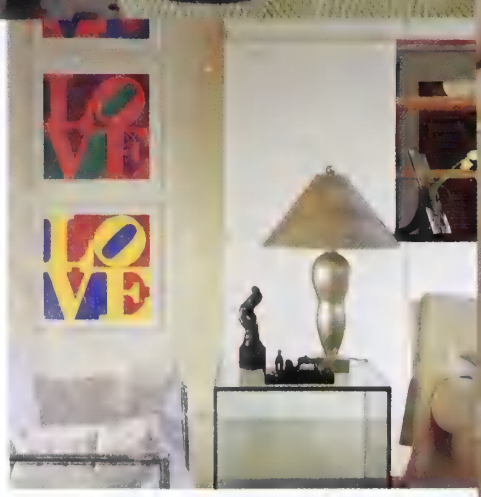
In mid-June, when the curtain rises on the roses, Laura Fisher gives a party. The pool garden is fresh with tender greens; the long perennial border is at its peak. "And when the roses are over, we just shut the gate on them until next year."



Florida framework

For a pair of passionate collectors, Hal Martin Jacobs creates a refined setting for exuberant modern art







The double-height living room of the Levin house in Tampa (FAR RIGHT) provides a background for the owners' art collection, including a Jean Dubuffet between the windows and a Louise Nevelson over the fireplace. RIGHT: Suites of prints, such as Robert Indiana's *A Garden of Love*, add bold color. ABOVE: Feliciano Béjar's glass and machine-part *Majiscopes*.

















BY MARTIN FILLER

PHOTOGRAPHY BY DAVID GLOMB

PRODUCED BY SARAH KALTMAN

More than forty years ago, when they were newlyweds, Shirlee and David Levin went to buy a sofa at Marshall Field in Chicago. The store had not yet opened, so they ducked into a nearby art gallery. There they instantly fell in love with a sentimental Paris street scene and decided to do without a sofa for the time being. Since that first impulsive acquisition their taste in art has become considerably more sophisticated, and their collection now includes works by such 20th-century masters as Max Beckmann, Jean Dubuffet, and Joan Miró, as well as major contemporary artists including Jim Dine, Alex Katz, and Frank Stella.

What has not changed over the years is the unabashed pleasure the Levins get from living with pieces in tune with their lively, outgoing personalities. This is no cerebral assemblage of cryptic conceptual art, but rather a frankly sensuous explosion of bright color and high humor. How can one not be happy in a dining room hung with Red Grooms's three-dimensional tableau of a Chinese man gobbling a bowl of rice? How can





CLOCKWISE FROM TOP LEFT: Granite table by Joe D'Urso anchors dining room; Anziano chairs by Donghia; Tom Wesselmann steel cutout hangs at right. In entry hall, portrait lithographs by Alex Katz. Jesus Botello's *Family Totem* enlivens walled patio; aluminum tables and chairs by Jorge Pensi for Knoll. Joan Miró print. Kitchen and living room are separated by open shelving. Eero Saarinen table and Arne Jacobsen chairs cluster below suite of Keith Haring prints; in foreground, Mies Barcelona chair by Knoll.





This frankly sensuous explosion of bright color and high humor reflects the pleasure the owners get from living with art in tune with their lively, outgoing personalities

Inspired by the cutouts of the great French master, Ray Brandt's *Homage to Matisse* screen (FAR RIGHT) **gives focus to the master bedroom suite.** ABOVE: **In the master bathroom, an oval stainless-steel mirror over a nickel sink sunk within a two-inch slab of creamy limestone.** RIGHT: **Open storage in the exquisitely crafted dressing room.**

For more details, see Reader Information

gloom enter a living room where Duane Hanson's startlingly lifelike sculpture of a handsome young cowboy slouches in one corner?

With a house in their native Indiana and a pied-à-terre in New York, the Levins bought a third residence in Tampa to be close to their children and grandchildren, and now they spend most of the year in Florida. To do the interior of their traditional two-story house in a small gated enclave, they asked their friend, the New York–based design consultant Hal Martin Jacobs, to "make it like the lobby of the Museum of Modern Art." Yet Jacobs, who helped create the Ralph Lauren Home Concept for Bloomingdale's, translated his clients' desire for a strong, neutral backdrop for art into a house that is luxurious but also warm and informal.

Not the slightest hint of glitz emerges. Limestone, granite, and a silverleaf wall in the dining room are handled with a quiet authority that complements architect-designed furniture by Ludwig Mies van der Rohe, Eero Saarinen, Gae Aulenti, and Philippe Starck, among others. Entire suites of dazzling large-scale prints by Andy Warhol, Keith Haring, and Robert Indiana retain an architectural presence of their own, reminding us of the ancient maxim that where there is art there is life.

Degas
KLEE



Table talk



An artful collage of Designers Guild fabrics from Osborne & Little makes a spirited backdrop for a glass table (OPPOSITE) that might appear in someone's study, with fruits and tureen perched on stacks of books. Louis XVI–style chairs are invigorated with electric stripes at a setting created by House Beautiful for Celebrity Tables, a benefit for the McGivney Community Center. LEFT: "Everyday things can be a celebration of art," believes the designer Clodagh. "Nine artists are sitting at this table before you even get there," she says, referring to the handmade pieces in the setting, which also draws on elements of nature: mats fashioned from leaves, candlelight, lilacs. Inside a hand-painted napkin, an Indonesian basket hides the silverware — and a truffle — adding the fun of a surprise. BELOW: Earthiness reigns at designer Bunny Williams's garden-theme table which, like Clodagh's, was created for the Designer Dinner to benefit Furnish a Future. China and silver sit on a burlap tablecloth (wash the burlap first or the smell will be too earthy).

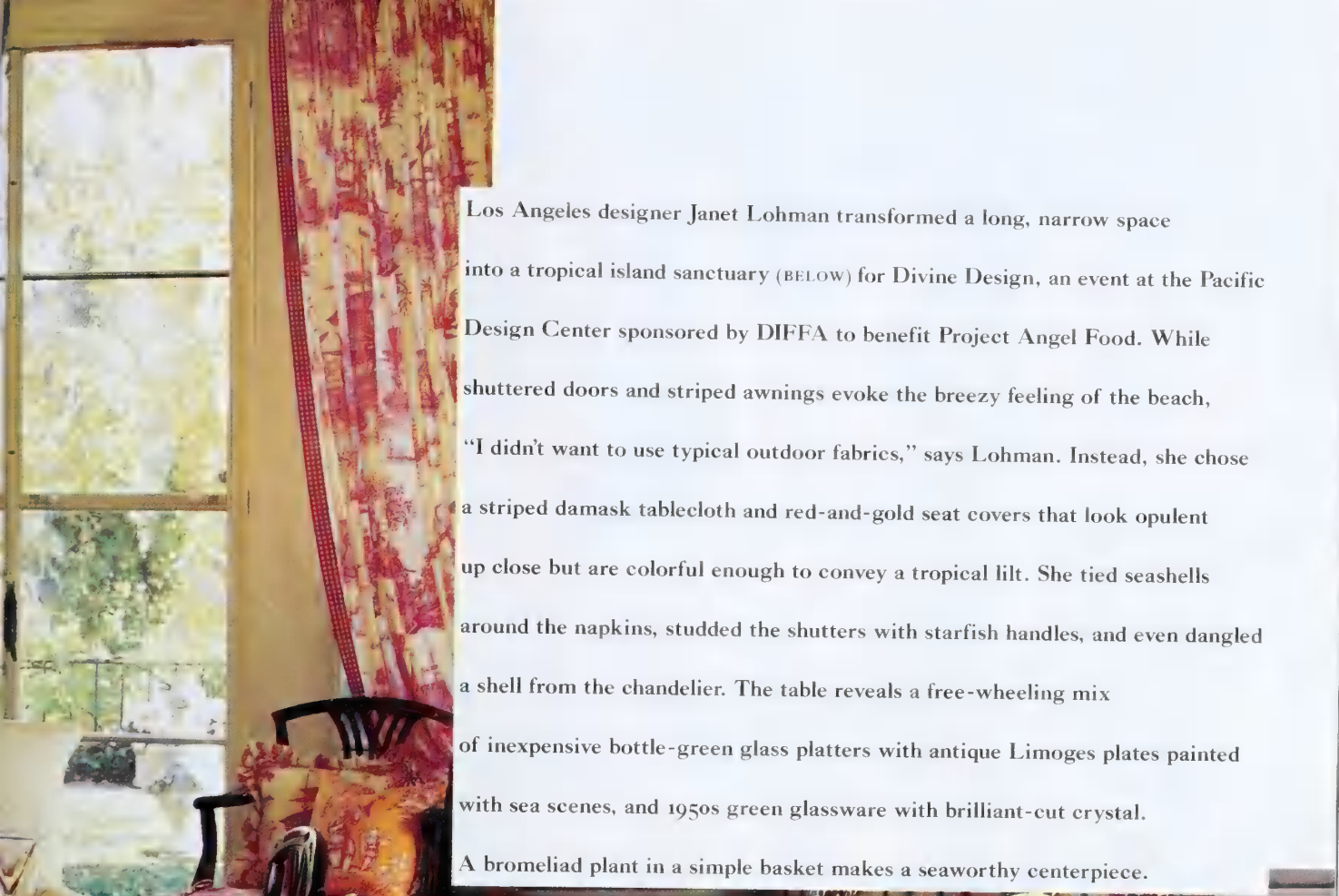
A wonderful dinner party depends as much on ambiance, conversation, and chemistry as it does on food. Bringing something unexpected to the table — whether it's using burlap as a tablecloth, a stack of books as a centerpiece, or Polaroids for place cards — gives a dinner party personality and makes guests want to pull up a chair. Here are creative ideas from nine such dinners to inspire your own enchanted evenings

BY JILL KIRCHNER





In a dining room (ABOVE) created for the National Symphony Orchestra Showhouse in Washington, D.C., designer Mary Douglas Drysdale kept her modern sense of simplicity while working with traditional design elements. "The space is large and the pieces are 'important,' but I wanted the room not to be intimidating," explains Drysdale. She gave 1770s chairs skirted seat covers and relaxed the venerable toile from Manuel Canovas (on curtains as well) with a bright raspberry check border. On the table, a pair of statuesque blue porcelain Chinese ginger jars and a bowl of green apples [illegible] flowers. Antique goblets and Royal Crown Derby plates are sparked by white linen napkins edged with hand-stenciled [illegible] stenciled the floor as well (RIGHT), using matte stains to give it "a softly faded quality."



Los Angeles designer Janet Lohman transformed a long, narrow space into a tropical island sanctuary (BELOW) for Divine Design, an event at the Pacific Design Center sponsored by DIFFA to benefit Project Angel Food. While shuttered doors and striped awnings evoke the breezy feeling of the beach, "I didn't want to use typical outdoor fabrics," says Lohman. Instead, she chose a striped damask tablecloth and red-and-gold seat covers that look opulent up close but are colorful enough to convey a tropical lilt. She tied seashells around the napkins, studded the shutters with starfish handles, and even dangled a shell from the chandelier. The table reveals a free-wheeling mix of inexpensive bottle-green glass platters with antique Limoges plates painted with sea scenes, and 1950s green glassware with brilliant-cut crystal. A bromeliad plant in a simple basket makes a seaworthy centerpiece.



DAVID PHELPS



An exuberant quilt that his client Sigourney Weaver brought back from Hawaii inspired the late designer David Salomon's Sigourney fabric for Quadrille, as well as his island-spiced table setting (ABOVE) for the Celebrity Tables benefit. Cobalt glasses, earthenware bowls, and dark woods calm the vibrant fabric splashed on table, chairs, and window. OPPOSITE ABOVE: Designer Gail Green chose a subtle palette for her table at the Furnish a Future dinner. The light from an iron and crystal-prism candelabrum "reflects in interesting ways against the neutral gray background," says [illegible] it produces an almost spiritual ambiance." Individual silver [illegible] nd sand dollars lend elegance and whimsy. Flower and [illegible] ere Natasha Cowger Bergreen and Liza Spierenburg.



"I'm hopeless at remembering people's names," says designer Larry Laslo, and his foible led him to this witty take on place cards (BELOW): As guests come in, he takes their Polaroid portraits, then pins them to their seats at the table. The personal touch extends to the bronze animals "most like each guest" sitting at their places. At Laslo's quietly lush table for the American Hospital of Paris French Designer Showhouse, the pleats of an elegantly tailored linen tablecloth (DETAIL, OPPOSITE BELOW) are lined with jeweled buttons. Instead of "tying a napkin in contortions," he tucked large antique damask napkins beneath the service plates. "Unobtrusive" Puiforcat china, crystal, and silver do not compete with the food; it is, he says, "plain in a beautiful way."



An intimate gathering is what designer Juan Montoya had in mind when he created this corner (ALL VIEWS) for a cozy lunch or late-night supper. The sponsor was the Visions and Dreams benefit, produced by the ASID New York chapter for the Partnership for the Homeless. Inside the Takashimaya New York store, Montoya fashioned a snug little lair using louvered rosewood shutters and a comfortable, inviting daybed. The round table top is a 19th-century piece from the Philippines "married" to old root legs. Vibrant cabana-striped chair cushions and lusty wildflowers provide a cheering contrast to the rich wood, while handpainted ceramic soup plates, boxwood-handled flatware, and fish-shaped horn chopstick rests are reassuringly rustic. Lalique's Langeais pattern wineglasses, gilded porcelain-lined terra-cotta bowls, and a moss-filled pot are further visual refinements.



Thinking



Encompassing some 6,000 square feet, this hospitable mountaintop house holds important collections of African-American art and artifacts

big



The front of John Motley's house defers to the community's request for "traditional colonial themes." LEFT, *Rufus*, by Valerie Maynard, one of many works by African-American artists in the owner's collection. TOP: The back of the house is set on a stone podium. ABOVE: A ninety-foot-long gridded glass wall opens the back to the view.

PHOTOGRAPHS BY PETER MAUSS/ESTO

These people accustomed to achieving their [illegible] Susan and John Motley decided to build a [illegible] house, no one doubted the success of the outcome. "My lifelong dream was to have a big white house on a hill," says John Motley, Renaissance man and insurance executive. Susan Motley, once a Loeb Fellow at the Harvard Graduate School of Design and now working in urban community development in Chicago, says, "We wanted a place where everyone would feel at ease. I was very concerned about space and light and especially about enabling several groups of people to come together comfortably at the same time."

Although the Motleys are now divorced, they remain friends. Their two children are frequent visitors to the house. In the double-height room at the center of the plan, those who gather are surrounded by an extensive collection of paintings and sculpture by African-









great room (also BELOW LEFT) opens to the kitchen. Mezzanine holds part of owner's library. OPPOSITE, ABOVE LEFT: Bronze sculpture, *Battle of Clay Creek*, by Ed Dwight in front of Civil War lithographs in the study. OPPOSITE, ABOVE RIGHT: *The Colored Volunteer* by Currier and Ives next to a Freedom Paper dated April 27, 1814—a document a free person of color would have carried. RIGHT: Kitchen countertops are stainless steel and marble.

For more details, see Reader Information

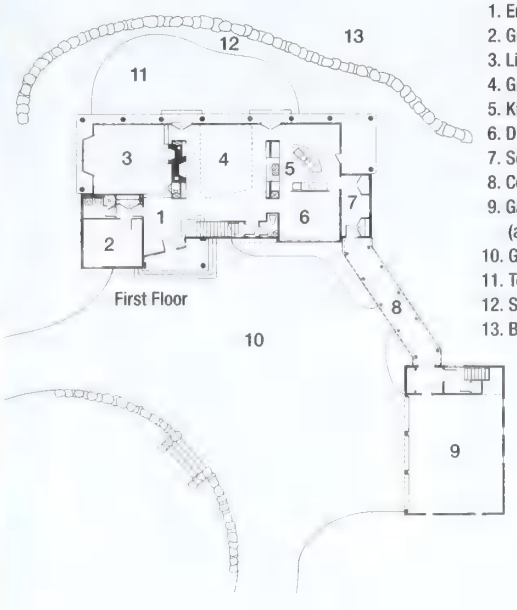




American artists assembled by the couple, by John Motley's memorabilia of African-Americans in the U.S. military (which currently forms an exhibition called "We Also Served" at the Wadsworth Athenaeum in Hartford), and a library so extensive it requires 192 linear feet of shelf space.

The view from this house high on Johnnycake Mountain near Hartford, Connecticut, stretches across thirty miles of rolling hills. The seven-acre property lies within a 900-acre residential development composed of large homes surrounding a working farm—a pastoral setting utterly unlike the Park Slope section of Brooklyn, New York, where the couple raised their son and daughter in a townhouse. Once the children had grown, John Motley accepted a job with a Hartford firm and the couple decided dream-house time had come. With Tom Thornton of Acheson Thornton Doyle Architects they proceeded to translate their ideas into wood and stone.

The forthright 6,200-square-foot building is visible for miles. Visitors see it as they drive along a winding tree-lined road to a gravel courtyard. An entry hall opens directly to the two-story "great room," where a library-mezzanine lends drama to the interior and acts as a buffer space to give privacy to the master suite on one side and the guest wing on the other.



1. Entry foyer
2. Guest suite/Office
3. Living room
4. Great room
5. Kitchen
6. Dining room
7. Service hall
8. Covered walkway
9. Garage/Guest apt. (above)
10. Gravel courtyard
11. Terrace
12. Stone podium wall
13. Bluff



Studio art

When a room has to be all things to one person, you must arrange the many furnishings comfortably and without chaos, choosing details and colors that harmonize

PHOTOGRAPHY BY PETER MARGONELLI
PRODUCED BY DARA CAPONIGRO AND SARAH SHAW

One-room living poses a design challenge that can be as invigorating to a decorator as the short and rigid sonnet form is to a poet: The goal is to get everything in while creating a beautiful result. House Beautiful took on this challenge and began with a big clean space already endowed with a handsome terra-cotta tile floor.

The floor provided the theme. This would be a carefree place with the aura of the south of France and North Africa. The hot-weather room would be tempered not only by the physically cool floor but by a neutral color palette discreetly jazzed up with small pops of solid color and some strong blue-and-white stripes.

The sleeping area is an alcove simply curtained off. There is a chaise for solitary reading, and enough comfortable seating for a buffet dinner party of six. We sustained the easygoing look by limiting the furniture to Henredon's Care Collection, so named because they are giving a portion of their profits to that charitable organization.

The sleeping alcove (LEFT) is furnished with a carpenter-made platform bed. Cameroon-finish pine console by Henredon has a primitive look. Sisal rug from ABC Carpet & Home. BELOW LEFT: To make two coffee tables, ottomans that came with the wicker and wood lounge chairs (one shown here, with Ralph Lauren Home Collection stripe on seat) were borrowed, minus their cushions. BELOW RIGHT: Cushions in stripes and solid colors pep up the sofa with its laced-on cotton/linen slipcover. Carved end table is one of a kind. OPPOSITE: Chaise wears woven raffia cover.





Happy is the bride

Meredith Clark Shachoy dreamed of an outdoor wedding day, with her parents' farm in full flower and her train rustling over new-mown grass. But natural as it looked, her day in the sun demanded careful choreography

Eight months in advance, Meredith and her mother, Nancy Clark, shopped for late-June blooming plants and had them nurtured through the winter in a greenhouse; in spring, they were added to the garden. Tent poles, crowned with bouquets (opposite, top), became part of the landscape. A "save-the-date" notice with confetti motif (opposite, center) preceded invitations by six weeks. The calligrapher was the noted graphic designer Ivan Chermayeff, uncle of the bride. Below (opposite), days before the wedding, Meredith, center, with bridesmaids, gathering greens to decorate tents; with Nancy sewing lace from her own bridal slip onto Meredith's; wrapping bridesmaids' gifts, a flower girl's basket; floral designer Pauline Runkle.



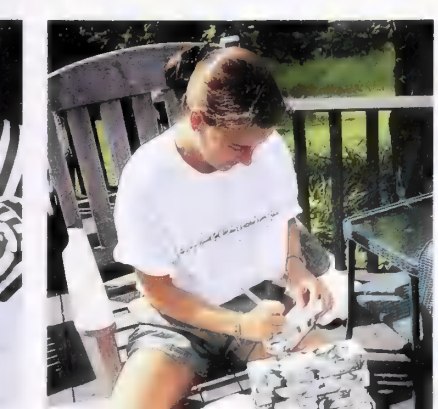






Save the date of Saturday, June 25th for the [illegible]

Meredith
&
Chris







BY DYLAN LANDIS

PHOTOGRAPHY BY ELIZABETH ZESCHIN

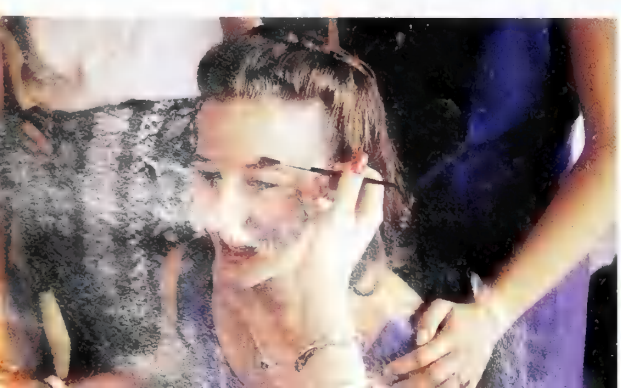
PRODUCED BY CAROLYN SOLLIS

Of all the guests at an outdoor wedding, Nature is the most mercurial. She can bless the bride with sunshine, or bully her with rain. She can fan fragrance from the garden, or pepper the air with flies. "You have to anticipate everything," says Nancy Clark, mother of the bride and an interior designer in Rye, New York. "Is there a cool, bright place for the florist to work? An extra tent in case it pours? Drainage for the parking area? These things take a lot of thinking."

Meredith, her elder daughter, had long wanted to marry on Deer Crossing Farm, in the town where she has spent most of her vacations since girlhood. The bride's father, Thomas, a private investor, raises sheep here for milk (it yields a mild, tasty cheese that the Clarks served at the wedding dinner, and that they hope to make popular to consumers). As it turned out, Meredith married into a family almost equally attached to the farm: The Shachoys, best friends to the Clarks, had been visiting for decades—though not until Meredith was a sophomore in college did she and Christopher Mahan Shachoy find it suddenly hard to break their gaze.

After their engagement two years ago, faxes began to fly. Nancy and Tom Clark divide their time between Rye and Old Chatham; Meredith, 26, a consultant with the accounting firm Arthur Andersen, and Chris, 29, a real estate developer, live in Cambridge, Massachusetts. For nearly a year, recalls Nancy, "Meredith and I faxed lists back and forth every day." Three months before the wedding, with the arrival of a bulldozer, preparations grew feverish: The Clarks leveled their sloping meadow for tents, dug shallow channels for electrical cables that would power the music and light the tents, then reseeded the land.

Two months ahead, Nancy Clark's notebook grew fat with memos. "I brainstormed every event of the wedding week,"







At the bridesmaids' lunch held one day before the wedding, Meredith rose and explained why each woman was special to her. Because her parents plan to open a new inn that will need tableware, she could purchase, rather than rent, the decorative items—Crate & Barrel plates (OPPOSITE, TOP), Waverly fabric for napkins, chintz for tablecloths. Cobalt goblets had been a wedding gift to Nancy Clark; plain wineglasses, holding strawberry soup at lunch (LEFT), are the Clarks' own. The caterers, Old Chatham Country Store, served chicken roulade (TOP LEFT), and the chief landscape designer surprised everyone by baking the bridesmaids' cake; he shaped it like a stack of gifts, frosting the top in Tiffany-box blue (TOP RIGHT; ABOVE). Preparations, BELOW, FROM OPPOSITE LEFT: Meredith puts the finishing touches on her makeup; a manicurist tends to the bride and a covey of bridesmaids; Nancy's shoes with stretchers, a prerequisite for hours of dancing; fastening the bride's buttons; a final embrace from bridesmaid Ruth Ann Keene.







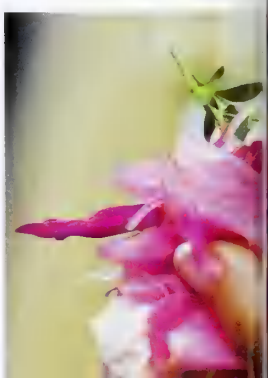


Inspired by the confetti of red dots on the couple's save-the-date notices, caterer David Ziff sprinkled diced vegetables around the first course, a leek and salmon roulade with cucumber mayonnaise (RIGHT). BELOW, FROM LEFT: Meredith at the church with maid-of-honor and sister Megan Clark, her brother Greg, and Nancy; the newlyweds; rose petals, meant to be tossed instead of rice; bridesmaids Heather Leigh Bracher and Elizabeth Joleen Kuo waving the couple off after the ceremony; a wrought-iron bench, borrowed from a neighbor, holding Meredith's bouquet at the receiving line.











Building up to a dinner of barbecued lamb (supplied by the Clarks' sheepherding business), Ziff came up with meaty little appetizers (OPPOSITE, TOP): smoked salmon, cream cheese tortilla pinwheels; Thai skewered chicken; Texas barbecue—brisket cooked in beer and Tabasco sauce, then stuffed into baby brioche. His waiters wore cheerful red bow ties and socks. Button mushrooms turned up among the crudités (LEFT); rounds of sheep's cheese were presented with strawberries (BELOW).



she says. "Who would move the chairs, iron the clothes, accept deliveries? Who would set the tables, with which tablecloths, when? Who would pick up people from the airport?"

In the final week, the Clarks threw daily feasts for friends and relations, more than fifty of whom showed up early to celebrate or help. Weather-service faxes began whirring in: daily at first, then thrice daily, and finally hourly—giving the Clarks sufficient notice of rain by the morning of the wedding that they raised a thirty-foot-long canopy outside the church.

But if Nature obliged them to make meticulous plans, she also supplied the sweet, floral theme for this country affair. Outside the church a drizzle of rose petals, rather than rice, fell on the bride and groom. At the farm, peonies flared on the appetizer platters, and interior tent poles were girdled with flowers and greens. In a feat of coordination Nancy and Meredith had stocked the garden with many of the same flowers—delphinium, foxglove, blowsy antique roses—that floral designer Pauline Runkle wanted to use in her arrangements; as a result, says Runkle, "The bouquets all looked as if they had been fresh-picked on the farm."

What few guests realized that day—as an opera singer, a swing band, trumpeters, two quintets, and a disc jockey waltzed them through the ceremony, cocktails, appetizers, dinner, toasts, dancing, more toasts, fireworks, and a 2 A.M. supper for stragglers—was that Meredith had planned key events around a poll she had taken months earlier. "What don't you like about weddings?" she had asked coworkers and friends. No one loved a centerpiece that blocked conversation, so Meredith raised hers high on lofty candelabras, or kept them low, using baskets fragrant with flowers and herbs. No one enjoyed losing the newlyweds to long photo sessions, so Meredith and Chris put disposable cameras on every table and had pictures taken in the garden. "Everyone surrounded us and snap-snap-snapped away," she says. "The disposable cameras gave us a lovely record of the wedding through our friends' eyes." And as no one liked dead-end receiving lines, theirs propelled guests toward a plum destination: the bar and appetizer tents.

"Having the wedding at home, and outside, was almost like producing a play—planning props and costumes and materials," Meredith says. "But it let me spin out my exact fantasy. I wouldn't have changed a thing."















In the main tent, a wedding cake by Sweet Lisa's—its basketweave frosting patterned after the couple's Wedgwood china—sat on a quilt made from every fabric used that week: tent swags, napkins, numerous tablecloths. The bride (OPPOSITE), wearing a dress of her own design, with her sister Megan. BELOW, FROM LEFT, at the farm reception: a brass quintet; flower girl Clotilde Joly, her collar lined with a tablecloth floral, and bridesmaids Ruth Ann Keene and Heather Leigh Bracher; flower girl Alexandra Morss; the receiving line; Chris and Meredith with her college friends.

Recipes follow.
For more details, see Reader Information





Here are the menus and some of the recipes that were chosen by Meredith Clark for the celebration of her marriage to Chris Shachoy. The bridesmaids lunch was catered by the Old Chatham Country Store, Old Chatham, New York, and the wedding dinner by David Ziff Cooking, New York City.

BRIDESMAIDS LUNCH

Heart-Shaped Cucumber Slices
with Smoked Salmon Mousse
Seared Beef Tenderloin
on Tuscan Bread
Summer Vegetable Crudités
Fresh Fruit
Ripened and Aged Cheeses

•

Chilled Strawberry Soup with
Grand Marnier
Poached Roulade of Chicken
Sweet Citrus Corn
Baby Mixed Greens with
Balsamic Vinaigrette

•

Chocolate-Dipped Strawberries
Cake

WEDDING DINNER

Smoked Salmon Pinwheels
Thai Skewered Chicken
Crudités with White Bean Dip
Texas Barbecue on Brioche
Caramelized Bacon
Parmesan Toasts
Crab Cakes with Tartar Sauce
Sushi
Raw Bar of Oysters, Clams, and Shrimp

•

Peppered Salmon Roulade
with Cucumber Sauce

•

Field Salad with Balsamic Vinaigrette
Hollow Road Sheep Cheese

•

Rosemary Grilled Farm-Fresh Lamb
Couscous with Zucchini, Carrots,
Tomatoes, Raisins, and
Sautéed Almonds
Grilled Vegetables
Plum Chutney and Poached Pear
Grilled Focaccia Bread
Raisin Nut Rolls

•

Wedding Cake, Groom's Cake, Cookies,
Berries, Mousse
Millbrook Vineyard Wines
Coffee Tea

CHILLED STRAWBERRY SOUP WITH GRAND MARNIER

4 pints fresh strawberries, washed and hulled, 6 reserved for garnish
2½ cups freshly squeezed orange juice
½ cup Grand Marnier
½ cup crème fraîche
Superfine sugar
Fresh mint sprigs

In the work bowl of a food processor fitted with a steel blade or in a blender, place the strawberries and process until puréed. Transfer to a large mixing bowl. Whisk in the orange juice, Grand Marnier, and crème fraîche until well blended. Cover and refrigerate for 3 to 4 hours.

When ready to serve, stir soup well and taste to correct sweetness. If soup is not sweet enough, add sugar to taste. Ladle soup into chilled wine goblets and garnish each with a reserved strawberry and a mint sprig. Serves 6.

POACHED ROULADE OF CHICKEN

3 large boneless chicken breasts, skinned and halved
2 tablespoons olive oil
1 tablespoon minced garlic
1 tablespoon minced shallots
10 ounces fresh spinach, washed and trimmed
4 ounces sun-dried tomatoes, roughly diced
8 ounces sheep or goat cheese
¼ cup pine nuts, toasted
2 egg whites, beaten
3 tablespoons breadcrumbs
Salt and freshly ground black pepper
8 cups chicken broth or water

Place chicken breasts in between two pieces of plastic wrap and pound with a meat pounder until breasts are a uniform thickness. Refrigerate until ready to use.

In a sauté pan, heat the olive oil. Add the garlic and shallots and sauté for 2 minutes. Add the spinach and cook until wilted, about 2 minutes. Add the sun-dried tomatoes and cook for 1 more minute. Remove from heat and allow to cool.

When spinach mixture is cool, squeeze out any excess liquid. Roughly chop spinach mixture and place in a bowl. Fold in cheese, pine nuts, and egg whites. Add breadcrumbs and season with salt and pepper to taste. Combine well.

Fill a pastry bag fitted with a large plain tip with the mixture. Remove chicken from the refrigerator. Place one breast skinned-side down on a 12-by-8-inch piece of plastic wrap. Pipe a band of stuffing onto the breast, lengthwise. Fold in the short ends of the breast and roll up the breast lengthwise until the ends meet. Wrap the chicken roulade in the plastic wrap, twist the ends tightly, and knot. Repeat process with remaining chicken breasts and stuffing.

In a large pot, bring chicken broth or water to a boil. Reduce heat to medium, add chicken roulades and poach for about 30 minutes or until inside of chicken reaches 145°F on a meat thermometer. Remove chicken from the liquid and allow to cool slightly. Remove plastic wrap and slice each breast crosswise into 4 equal pieces. Arrange chicken on top of sweet citrus corn and serve with baby field greens. Serves 6.

SWEET CITRUS CORN

3 ears fresh corn
½ red pepper, stemmed, seeded, and finely diced
2 scallions, sliced and ends discarded
Juice of 1 lemon
Juice of 1 lime
2 tablespoons chopped fresh parsley
Salt and freshly ground black pepper to taste

In a vegetable steamer, steam the corn over water until just cooked through, about 5 minutes. Remove and cool. Cut corn off the cob and place in a mixing bowl. Add remaining ingredients and toss well. Refrigerate until ready to serve. Serves 6.

BABY FIELD GREENS WITH BALSAMIC VINAIGRETTE

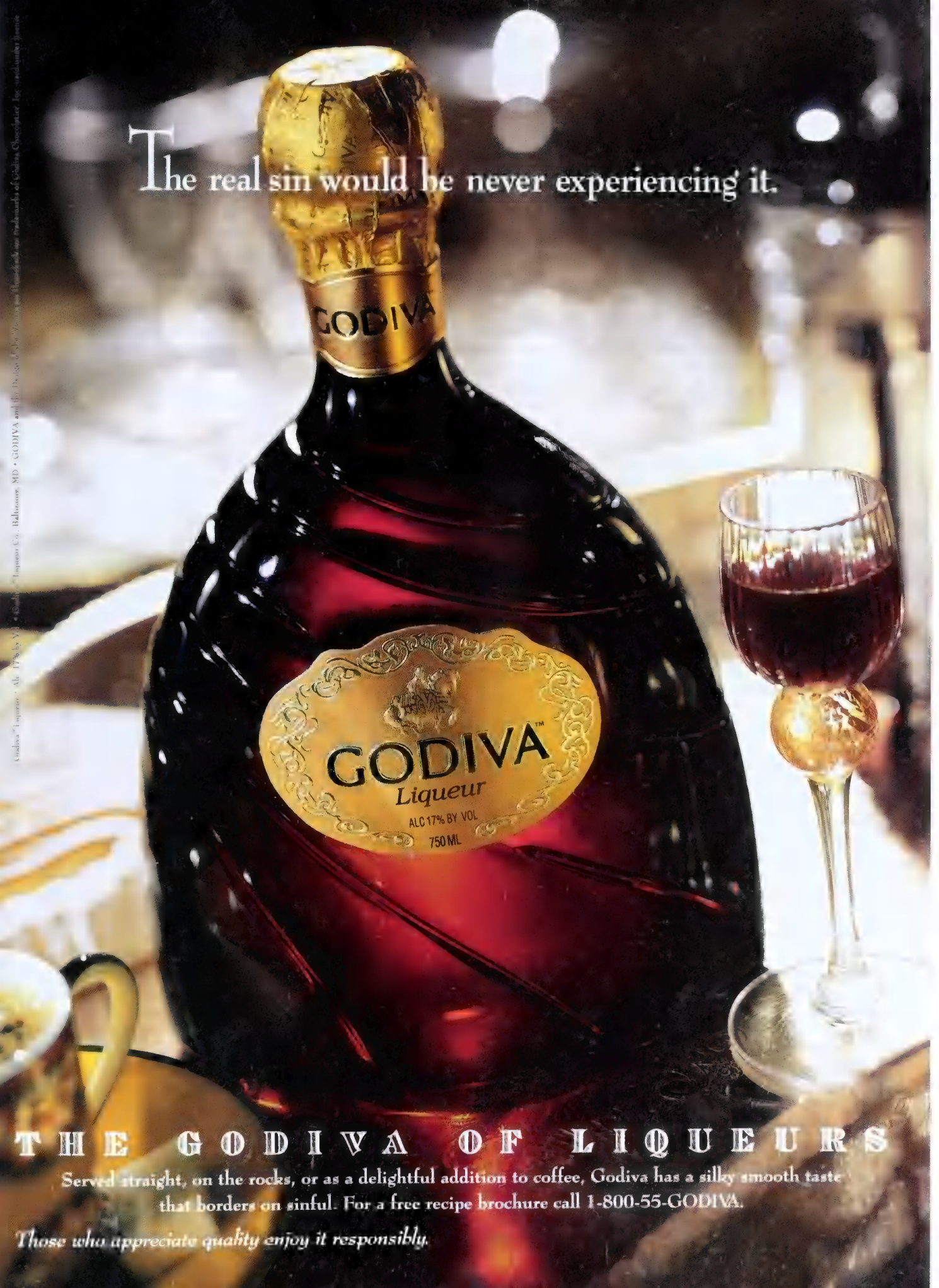
¾ pound mixed baby field greens, washed and dried
¼ cup balsamic vinegar
3 tablespoons pesto, home made or store bought

In a large bowl, place greens. In a small bowl, combine vinegar and pesto and drizzle over the greens. Season with salt and pepper to taste. Toss well. Serves 6.

SMOKED SALMON PINWHEELS

¾ cup cream cheese, beaten until soft
4 10-inch flour tortillas
Salt and freshly ground pepper
¾ pound thinly sliced smoked salmon
1 bunch chives

Spread cream cheese evenly over one side of each tortilla. Season with salt and pepper to taste. Lay smoked salmon slices in one >


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layer over the cream cheese and top with chives. Roll tortillas up as tightly as possible. Slice into 1-inch pieces. Place on serving platter. Makes about 4 dozen.

THAI SKEWERED CHICKEN

For marinade:

- **2 tablespoons olive oil**
- **1 cup minced lemon grass**
- **2 tablespoons honey**
- **2 jalapeño peppers, stemmed, seeded, and sliced (wear rubber gloves when handling hot peppers)**
- **1 onion, peeled and thinly sliced**
- **2 teaspoons minced garlic**

For chicken:

- **4 boneless chicken breasts, skinned, and halved**
- **1 red bell pepper, stemmed, seeded, and julienned**
- **8 scallions, green part only**
- **Bamboo skewers**

For sauce:

- **2 tablespoons olive oil**
- **2 teaspoons minced garlic**
- **1 cup minced lemon grass**
- **1 cup hoisin sauce**
- **2 cups coconut milk**
- **1 cup finely chopped toasted unsalted peanuts**

Prepare marinade: In a bowl, combine all ingredients.

Prepare chicken: Add chicken breasts to marinade, cover and refrigerate for 24 hours. Remove a chicken breast from the marinade and using a sharp knife, butterfly by making a horizontal cut into one of the long sides of the breast and cutting within an inch of the opposite side. Try to keep top and bottom layers even in thickness. Place several slices of red pepper and a scallion at one end of the chicken breast and roll up. Place seam-side down in a baking dish. Repeat process with remaining chicken breasts. Bake in a preheated 450°F oven for 5 minutes or until done. Remove from oven and allow to cool. When cool, slice chicken crosswise into ½-inch pieces and secure each one with a bamboo skewer.

Prepare sauce: In a sauté pan, heat olive oil over medium heat. Add garlic and lemon grass and sauté for 1 minute. Remove from heat, add hoisin sauce and coconut milk, and stir to combine.

To serve: Dip the edge of each chicken piece in the sauce and then into the chopped peanuts. Place on serving tray. Makes about 4 dozen.

WHITE BEAN DIP

- **3 tablespoons olive oil**
- **2 medium onions, peeled and roughly chopped**
- **2 green peppers, cored, seeded, and roughly chopped**
- **2 cloves garlic, peeled and roughly chopped**
- **1 jalapeño pepper, stemmed, seeded, and sliced (wear rubber gloves when handling hot peppers)**
- **1 teaspoon dried oregano**
- **3 sprigs fresh thyme**
- **1 tablespoon sugar**
- **1 tablespoon salt**
- **1 bay leaf**
- **1 pound white beans, picked over, soaked in cold water for at least 3 hours, and drained**
- **4 cups chicken stock, vegetable stock, or water**

In a large casserole, heat olive oil for one minute over medium heat. Add onions, peppers, and garlic and sauté until vegetables are soft, about 5 minutes. Add remaining ingredients and bring to a boil. Reduce heat and simmer, covered, until beans are tender, about 1 hour. Add more stock or water if cooking liquid evaporates too quickly.

Remove casserole from heat. Remove bay leaf and thyme branches. Place beans in the work bowl of a food processor fitted with a steel blade, and process until puréed. Add stock or water if necessary. Mixture should be thick. Cool completely before refrigerating. Dip will keep up to 5 days in the refrigerator or can be frozen. Serve with assorted vegetables. Serves 24.

SALMON ROULADE

Recipe from David Ziff Cooking, New York City. Adapted from Patrick Clark in Cooking with Master Chefs *by Julia Child (Knopf)*

For salmon:

- **2 salmon fillets, about 4½ pounds, skinned**
- **3 tablespoons olive oil**
- **4 leeks, white and light green parts only, washed, cut into 3-inch pieces, and julienned**
- **2 tablespoons roughly cracked pepper**
- **½ cup safflower oil**

For sauce:

- **2 large unwaxed cucumbers, ends removed**
- **3 cups mayonnaise**
- **Salt and freshly ground pepper**
- **1 teaspoon sugar**
- **2 tablespoons red wine vinegar**
- **Pinch of cayenne pepper**

For garnish:

- **1 red bell pepper, cored, seeded, and finely diced**
- **1 yellow pepper, cored, seeded, and finely diced**
- **1 zucchini, ends removed, and finely diced**
- **1 large carrot, peeled and finely diced**

Prepare salmon: Place one salmon fillet on a piece of parchment paper. Using a sharp knife, butterfly by making a horizontal cut into one of the long sides of the fillet, and cutting within an inch of the opposite side. Try to keep top and bottom layers even in thickness. Repeat process with other fillet. Open the cut fillets like a book and cover with a piece of plastic wrap. With a meat pounder, pound the fillets firmly to an even thickness of about ½ inch. Refrigerate until ready to use.

In a sauté pan, heat 2 tablespoons of olive oil until hot. Add leeks and sauté until limp, about 2 minutes. Remove from heat, set aside, and allow to cool.

Place two large pieces of heavy aluminum foil on a flat work surface. With a pastry brush, coat the top of the foil with the remaining olive oil. Sprinkle the cracked pepper evenly over the oiled foil.

Remove salmon from the refrigerator. Place one of the fillets on a piece of prepared foil. Spread half the leeks onto the salmon. Roll the salmon up on itself to make a very tight cylinder. Wrap the salmon in the foil and twist the ends of the foil to make a tight seal. Repeat with remaining salmon.

In a large sauté pan, heat the safflower oil over medium-high heat. When oil is hot, lay the foil-wrapped salmon rolls in the oil. Cook, turning the salmon with tongs often, for 6 minutes. Remove salmon from the pan and let rest for at least 10 minutes.

Prepare sauce: In the work bowl of a food processor fitted with a steel blade, combine all ingredients and process for 1 minute. Taste to correct seasoning.

To serve: Unwrap salmon and slice into 1½-inch pieces. Place one slice of salmon in the center of a dinner plate. Ladle sauce around salmon and garnish with a sprinkling of diced red and yellow peppers, zucchini, and carrot. Serve immediately. Serves 24. ■

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ALL ITEMS NOT MENTIONED ARE FROM HOMEOWNERS' COLLECTION AND ARE UNAVAILABLE.

31 STYLE BEAT *Page 31:* 1, 10. **Sigourney,** #301531F, color: gold; #301530F, color: red, 54" w., 28" rpt., 52% cotton, 48% linen, $59/yd.—Quadrille (T), 979 Third Ave., New York 10022; 212-753-2995. 2, 13. **Night & Day awning stripe,** #340-20, aqua/blue; #340-5, mauve/cream, reversible, 51" w., 3.38 rpt., 100% handwoven cotton, $94/yd.—China Seas (T), 979 Third Ave., New York 10022; 212-752-5555. 3. **Compassionate Leaves, #BL6352/3,** reversible, 54" w., 13" rpt., 100% cotton, $88/yd.—Sanderson, Ltd. (T), 979 Third Ave., New York 10022; 212-319-7220. 4. **Farniente,** #8109, color 67, by Nobilis—Hines & Co. (T), 979 Third Ave., New York 10022, 212-754-5880. 5. **Jazzy stripe,** #12593, color: 710, 54" w., 27½" rpt., 68% rayon, 32% polyester, $85/yd.—Kravet (T); 800-645-9870. 6. **La Poeme,** From Bloomcraft's Year in Provence Collection, #508, confetti color, 54" w., 27" rpt., 100% cotton, $13/yd.—Calico Corners (R); 800-777-9933. 7. **Chambertin,** #6715-01, 59" w., 25¼" rpt., 100% cotton, $54/yd.—Boussac of France (T), 979 Third Ave., New York 10022; 212-421-0534. 8. **Patio,** #8110, color: 67, by Nobilis, 54" w., 24" rpt., 100% cotton, $120/yd.—Hines & Co. (T), 979 Third Ave., New York 10022, 212-754-5880. 9. **Raga,** #F469/03, from the Phulkari collection by Designers Guild, 54" w., 25" rpt., 100% cotton—Osborne & Little (T), 979 Third Ave., New York 10022; 203-369-1500. 11. **Cassandre,** #6686-02, 59" w., 25¼" rpt., 53% linen, 35% cotton, 12% nylon, $117/yd.—Boussac of France, Inc., see address above. 12. **Phulkari,** #D467/06, from the Phulkari collection by Designers Guild, 54" w., 36" rpt., 100% cotton—Osborne & Little, see address above.

Page 33: Adrienne Vittadini: Java Ikat pillow sham and European sham, Adrienne Vittadini for Fieldcrest; pillow sham, $35; European sham, $40 to $800. For stores: 800-841-3336. *Joseph Abboud:* Blue Windsor Collection by Joseph Abboud. Designed exclusively for Royalton by the Bibb Co. 100% cotton. Shown: Decorative square pillow, $40. Queen-size flat and fitted sheet, $55/ea.; standard pillowcases, $40/pr. For stores: 800-274-2439. *Susan Collier and Sarah Campbell:* C^2 Aquas Collection by Collier Campbell for Martex. Shown: Breakfast pillow, $50; queen-sized flat and fitted sheets, $60/ea; standard pillowcases, $50/pr. For stores: 800-533-8229. *Guess:* The Guess Home Collection; blue-and-white ticking stripe comforter in draw-string duffel, queen-size, $148; floating rose comforter in drawstring duffel, contrasting plaid hem, queen-size, $152—For stores: 800-GUESS-HOME. *Bill Blass:* Simplicity by House of Blass for Springmaid; queen coverlet, $130; European sham, $50. For stores: 800-537-0115. *Alexander Julian:* Point Blank comforter from Colours by Alexander Julian for Dan River; queen-size comforter, $125; standard pillowcases, $23/pr.; flat and fitted sheets, $32/ea.—For stores: 800-782-9568.

Page 36: **Demitasse spoons,** $185/set of 4—Felissimo (R), 10 W. 56 St., New York 10019; 212-247-5656. **Teapot,** from Savoir Vivre, $55—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212-431-1888. **Dinner plates,** 6 patterns, $40/ea.—Sara (R), 952 Lexington Ave., New York 10021; 212-772-3243. **Pear and apple shakers,** $40/pr.—William-Wayne & Co. (R), 850 Lexington Ave., New York 10021; 212-288-9243. **Sheets,** Punchboard eyelet, 100% Egyptian cotton, std. pillowcases, $65 pr.; flat sheets, $90–$135/ea.; fitted, $65–$105; European squares, $60/ea.; boudoir pillow, $55/ea.—Peacock Alley (M), 13720 Midway Rd., #204, Dallas, TX 75244; 800-275-0784. **Vase,** Petite Libations, silver plate, $20—Charlotte Moss & Co. (R), 1027 Lexington Ave., New York 10021; 212-772-3320. **Coffeepot,** Arkadia by KPM, $510—Cardel (R), 621 Madison Ave., New York 10022; 212-753-8880.

Page 37: **Votive candle lamps,** pewter finish, $49/set of 2—Gardeners Eden (MO); 800-822-9600. **Glass candlesticks,** by Mathias, Rialto, $170; Oro, $330 lg.; $280 med.—Intérieurs (R,T), 114 Wooster St., New York 10014; 212-343-0800. **Napkin rings,** round, $80; octagonal, $125; plain rimmed, $88; rectangular, $108; braid rimmed, $130—Tiffany & Co. (R); 800-526-0649. **Linen guest towels,** $25–$35—E. Braun & Co. (R), 717 Madison Ave., New York 10021; 212-838-0650. **Gold canapé plates,** $100/set of 4—Philippe Deshoulières (T); 800-993-2580. **Crystal bowl,** from the Bubbles collection, item #177230, $450; Saint Louis Crystal (M); 800-238-5522. **Salad bowl,** $210, lg.; $165, med.; $135, sm.; **servers,** $65—Amandari (R), 9 Academy Ln., Salisbury, CT 06068; 800-449-7844. **Marseilles spread,** queen size, $200—The Bellport General Store (R), 125 Main St., Bellport, New York; 516-286-3015. **Pitcher,** $90—Chelsea Passage at Barneys New York (R), Madison Ave. and 61 St., New York 10022; 212-929-9000.

39 LUCID LESSONS **Jeffrey Bilhuber,** Bilhuber, Inc., 330 E. 59 St., New York 10022; 212-308-4888.

42 NEWS *Page 42: Fabric:* **Housepets, Tapestry** #5850, 100% cotton—Donghia Textiles (T), 485 Broadway, New York 10013, 212-925-2777. **Checkers,** blue #401402—Cowtan & Tout (T), 979 Third Ave., New York 10022, 212-753-4488. **Puppy Love wallpaper,** black, #PAR10712W, vinyl-coated—Motif Designs, 20 Jones St., New Rochelle, NY 10802; 800-431-2424. **Donghia Housepets Exhibition,** Cleveland, May 28–June 9; Los Angeles, June 26–July 7; San Francisco, July 17–28; Atlanta, mid-Sept.; Dania, FL, early Oct. For more information: Donghia, 485 Broadway, New York 10013; 800-DONGHIA.

Page 44: Rubber pots: **Vase Mini Micheline,** #OCC 1, 4" h.; **Pot Rectangle,** #OCC 16, 5" w. x 4" h.; **Vase Micheline T1,** #OCC 2, 8" h.; **Porte Parapluie,** #OCC 7, 16" high, $144; **Vase Micheline T2,** #OCC 3, 13" h.; Vase Mini Alo, #OCC 4, 4½" h., imported by Robert Greenfield, Ltd., 225 Fifth Ave., Ste. 425, New York 10010; 212-545-1890; available at: Elements, 102 E. Oak, Chicago, IL 60610; 312-642-6978; Felissimo, 10 W. 56 St., New York 10019; 212-247-5656.

Page 50: Restaurant: L'Espalier, 30 Gloucester St., Boston, MA 02115; 617-262-3023. *Designer:* The Cooper Group, Inc., 359 Boylston St., Boston, MA 02116; 617-266-2288.

56 CAREER IN CLAY **Linda Cheverton,** by mail order or by appointment. Box 53, Colebrook, CT 06021; 203 379-5345. **Susie Cooper Ceramics,** Alfie's Antique Market, 1325 Church St., Marylebone, London NW8; 011-44-71-723-0449.

76 HONOR THY HOUSE *Pages 76 to 83: Living room:* **Wrought-iron table,** with glass top; **marble sundial** (as tabletop)—Treillage Ltd. (R), 418 E. 75 St., New York, 10021; 212-535-2288. **Bronze head**—Niall Smith Antiques (R,T), 344 Bleecker St., New York 10014; 212-255-0660; 96 Grand St., New York 10013; 212-941-7354. **Student lamp on table**—Fallen Angel (R), 8 Grand Ave., Shelter Island, NY 11964; 516-749-0870. **Striped linen on Gothic chair; slipcover fabric on upholstered armchairs,** striped linen; **drapery linen**—Hamilton Adams (R,T), 104 W. 40 St., New York 10018; 212-221-0800. **Armoire**—Balasses House (R,T), 208 Main St., Box 711, Amagansett, NY 11930; 516-267-3032. *Kitchen:* **Wooden tray** with carved sailboat; **wooden plaque** with deer (on wall)—Guytons (R), PO Box 27, Mattituck, NY 11952; 516-298-4665. **Old store lamp, tramp-art Popsicle lamp**—Second Chance (R), 45 Main St., Southampton, NY 11968; 516-283-2988. *Dining room:* **Table; benches**—Balasses House, see address above. **Swedish armoire**—J. Garvin Mecking, Inc. (T), 72 E. 11 St., NY 10003; 212-677-4316. **Tassel trims**—Hyman Hendler & Sons (R), 67 W. 38 St., New York 10018; 212-840-8393. **Handkerchief linen curtains**—Hamilton Adams, see address above. **Carved valance; Venetian chandelier**—David & Co. (R,T), 192 Ave. of the Americas, New York 10013; 212-226-5717. **Picture frames; two cachepots**—Durenberger & Friends (R), 31431 Camino Capistrano, San Juan Capistrano, CA 92675; 714-493-1283. *Bedroom:* **Texas longhorn chair**—J. Garvin Mecking, see address above. **Scandinavian desk**—Balasses House, see address above. **Scandinavian runners**—Evergreen Antiques (R,T), 1239 Third Ave., New York 10021; 212-744-5664. **Painting**—U.S.E.D. (R), 17 Perry St., New York 10014; 212-627-0730. **Curtains**—Hamilton Adams, see address above. **Crochet bedspread**—Fallen Angel, see address above. *Hallway:* **Horn chandelier**—J. Garvin Mecking, see address above. **Mounted horns**—U.S.E.D., see address above. *Bathroom:* **Picture frames**—Evergreen Antiques, see address above. **Bath curtain fabric,** 100% linen—Hamilton Adams, see address above. **Carved music cabinet; armoire**—David & Co., see address above. *Upstairs bedroom:* **Lamb doorstop**—Treillage, see address above. **Picture frames**—Evergreen Antiques, see address above. **Adirondack table**—U.S.E.D., see address above.

84 SUMMER IN THE ATTIC *Pages 84 to 87: Designer:* **Sig Bergamin,** 20 E. 69 St., New York 10021; 212-861-4515. **Spindle ball recamier-shaped armchair,** $3,575; **white-painted wicker rectangular table,** $2,035; **leather valise,** $1,350—Newel Art Galleries (R,T), 425 E. 53 St., New York 10022; 212-758-1970. **1905 roll-top desk,** $1,072—The American Wing (R), Main St., Bridgehampton, NY 11932; 516-537-3319. **Sea grass sisal with red border**—Rosecore Carpet (T), 979 Third Ave., 10 Fl., New York 10022; 212-421-7272. **1920s French aluminum lamp,** $1,072; **1930s Bradley & Hubbard two-toned brass floor lamp**—Robert Altman Antiques & Decorations (R,T), 1148 Second Ave., New York 10021; 212-832-3490. **Lampshade; wall upholstery,** $350—Le Decor Français (R), 1006 Lexington Ave., New York 10021. **American hooked rug with red border,** $6,600—Malmaison Antiques (R,T), 253 E. 74 St., New York 10021; 212-288-7569. **White iron bed,** $1,500; **pine blanket trunk,** c. 1880, $753; **pine mirror,** $490—English Country Antiques (R), PO Box 1995, Snakehollow Rd., Bridgehampton, NY 11932; 516-537-0606. **19th-c. French botanical specimens** (part of a collection)—for prices: Amy Perling Antiques (R), Montauk Hwy. & Poxybogue Rd., Bridgehampton, NY 11932; 516-537-2302. **Fabrics on wall**—The Ralph Lauren Home Collection (R), 980 Madison Ave., New York 10021; 212-517-1200. **White linen pillows**—Pratesi (R), 829 Madison Ave., New York 10021, 212-288-2315. **Striped pillow**—Scalamandré (T), 942 Third Ave., New York 10022; 212-980-3888. **Porcelain dog,** $49.50; **brushes and pail,** $110; **clipper painting,** $50; **flower painting,** $66—Ruby Beets Antiques (R), Poxybogue Rd. & Rte. 27, Bridgehampton, NY 11932; 516-537-2802, or PO Box 596, Wainscott, NY 11975. **Antique book,** $60; **Panama hat,** $155; **woven basket,** $200; **fishing net,** $123—English Country Antiques, see address above. **Framed black-and-white photo,** $495—John Rosselli International (R,T), 523 E. 73 St., New York 10021; 212-772-2137. **Fishing creel,** $83—The American Wing (R), Main St., Bridgehampton, NY 11932; 516-537-3319. **Horse toy with wheels,** $468. **Two small blue jars,** from a set of three—$523. **Treen bowl,** $325—John Rosselli International, see address above. **Woven country pack basket,** $385—Newel Art Galleries, 425 E. 53 St., New York 10022; 212-758-1970.

80 PIEDMONT PERFECT *Pages 88 to 91: Designer:* **Richard Keith Langham,** Richard Keith Langham Interior Decoration, 18 E. 67 St., New York 10021; 212-744-1110. *Center Hall:* **Gothic-style lanterns,** #0589A, $1,750/ea.—Niermann Weeks through John Roselli, 255 E. 72 St., New York 10021; 212-593-2060. *Living room:* **Winslow Club chairs,** #310-03, $2,010/ea.—The Ralph Lauren Home Collection (T), 867 Madison Ave., New York 10021; 212-606-2100. **Bailey Rose chintz,** #7181, Colefax & Fowler, $99/yd.—Cowtan and Tout (T), 979 Third Ave., Ste. 1005, New York 10022; 212-753-4488. **Wool bullion fringe on ottoman,** #T901004, $117—Lee Jofa (T), 979 Third Ave., Ste. 234, New York 10022; 212-688-0444. **Fabric on wing chair,** Dame du Lac toile, #GL2020-2, $84/yd.—Old World Weavers (T), 979 Third Ave., 11 Fl., New York 10022; 212-355-7186. **Bridgewater sofa**—Ernest Studio (T), 207 E. 84 St., New York 10028; 212-988-4900. **Fabric on sofa,** Velours de Lin, color: 70, #10370, $136/yd.—Clarence House (T), 211 E. 58 St., New York 10022, 212-752-2890. **Cashmere pillows,** #33072/18, $148/ea. **Basketweave curtain fabric,** from India, #L63430, $17.25/yd.—Decorator's Walk (T), 979 Third Ave., 18 Fl., New York, 10022; 212-319-7100. *Library:* **Curtain fabric,** The Stag, toile, #PF77910, $45/yd.—Decorator's Walk, see address above. **Tole sconces,** $1,400/pr.—Richard Keith Langham Interior Decoration, see address above. **Red wool velvet carpet,** Melton Velvet—Stark Carpet (T), 979 Third Ave., 11 Fl., New York 10022; 212-752-9000. **Tufted reading chair**—Kinsey Marable & Co. (R), 1525 Wisconsin Ave. NW, Washington, DC 20007; 202-337-3460. **Red suede on tufted chair,** Fiemma Suede, $27/sq. ft.—Clarence House, see address above. **MacArthur wool tartan** on sofa, #57071, $45/yd.—F. Schumacher & Co. (T), 939 Third Ave., New York 10022, 800-523-1200. **Pillow fabric,** Pierre Frey, fleur-de-lys, #J1767-03, $85/yd.—Fonthill (T), 979 Third Ave., Ste. 1732, New York 10022; 212-755-6700. *Dining room:* **Antique tablecloth,** $1,200—Françoise Nunnalle; by appointment only: 212-246-4281. *Stair Hall:* **Linen scrim festoon and jabot fabric,** #RL1491-1, $22.50/yd.—Decorator's Walk, see above. **Glass bead tassel fringe,** #FX696-1, $103/yd.—Scalamandré (T), 942 Third Ave., New York 10022; 212-980-3888. *Kitchen:* **Cotton ticking on sofa,** Ticking Too, #T47060, $40.50/yd.—Decorator's Walk, see address above.

100 FLORIDA FRAMEWORK *Pages 100 to 105: Designer and interior architecture:* **Hal Martin Jacobs** & Associates and **Philip D. Rosenzweig,** Associate, 65 W. 55 St., New York 10019; 212-541-5048. *Builders:* Bayfair Properties, 3800 Bay to Bay, Tampa, FL 33629; 813-831-3800. *Lighting Design:* Miri Kesten for MSK Illuminations, 969 Third Ave., New York 10022; 212-888-6474. *Interior paint:* Donald Kaufman Color, 114 W. Palisade Ave., Englewood, NJ 07631; 201-568-2226. *Hardware:* Door handles, pulls, knobs—Brass Center (R,T), 248 E. 58 St., New York 10022; 212-421-0090. *Custom cabinetry:* Steve Tracy for Design Specialties, 5405 Airport Blvd., >

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Q. Our Jacobean table measures 63 inches long, 26 inches wide and 31½ inches tall. Do you know its worth?

B.D., Ashland, OH

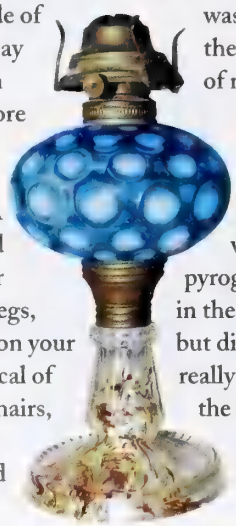
A. The Jacobean style, named for King James I, started in 1603 when the king began his reign in England. Characterized by spiral legs and ball feet, the style remained popular until about 1688. A renewed interest in Jacobean-style furniture occurred in the 1800s, and then again in the 1930s. Tables made before 1700 had shaped aprons with curves that matched those of the stretcher below it. The flat apron of your table suggests that it was made in the 1930s and would sell for $2,000.



Q. These four chairs [one shown] have been in my family for years. Each chair is 34 inches tall and is made of a wood that may be maple. Can you tell me more about them?

E.M.T., Glendale, CA

A. The curved top rail, center splat, turned legs, and cane seat on your chairs are typical of Empire side chairs, popular in the eastern United States from 1820 to 1840. These chairs were often made of ash, curly or bird's-eye maple stained to look like mahogany. A set of four chairs in good condition sells for $500.



Q. This oil lamp was given to me by my grandfather. What is its age, value, and history?

D.K., La Crescenta, CA

A. Colored glass lamps were produced in America beginning about 1860. Each lamp was assembled from different glass and metal parts. The shape of the base of your kerosene lamp suggests that it was made about 1890. With the globe missing, your lamp's value is about $400.

Q. My 15-inch-long painted box was a gift from special friends who know I have a small "Flemish Art" collection. Can you tell me when this type of decoration was popular and the present value of my box?

A.W., Livingston, NY

A. Poker work, or pyrography, began in the 17th century but did not become really popular until the 1850s. Pictures and motifs were burned into wooden panels or boxes with a hot poker. By 1890 a new gas-heated "poker" had been developed, so that amateurs could burn their own decorations. About 1900 the Flemish Art Company began selling boxes stamped with Art Nouveau–style floral designs, making it even easier for amateurs to burn, carve, and paint boxes. Because the words "Flemish Art" are often found stamped on the pieces, collectors have made it the generic name for all burned wood of that type. The best boxes were signed or even dated by the artist, but few pieces of any kind were made after 1910. Larger pokerwork boxes like yours are hard to find, so yours will sell for $150.

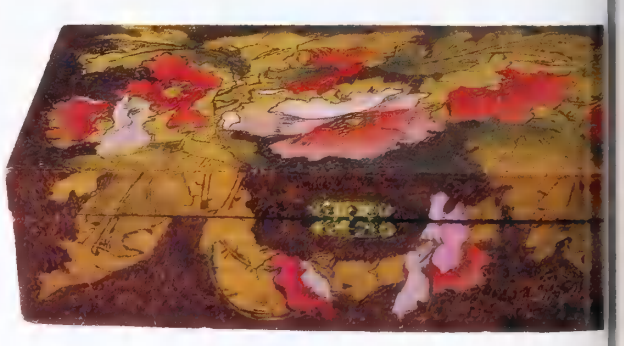


Q. This vase, made of thick green glass with silver trim, was given to my grandmother. The silver on the base is marked with the letter A in a shield, the word "patented," and the numbers 999/1000. I would like to know more about these symbols and what my vase is worth.

C.B., Little Rock, AR

A. The hallmark on the bottom of your vase identifies the silver overlay as a piece made by the Alvin Corporation of Providence, Rhode Island. In 1886 the Alvin Corporation patented a process for depositing pure silver (999/1000) on glass or pottery. Silver overlay or silver deposit glass was made in Europe and the United States from 1880 through the 1920s. In 1990 a modern method was developed, and silver overlay glass is being produced again. An Alvin vase similar to yours sold for $550 at a recent auction.

To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.







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Tampa, FL 33634; 813-884-3897. **Portuguese limestone floors**—Wil Ramos Jr. for Architectural Tile & Marble, 622 S. Mac Dill Ave., Tampa, FL 33609; 813-872-0599. **Sisal and carpeting**—Naffco Carpet, 1510 S. Mac Dill, Tampa, FL 33629; 813-254-4066. *Living room:* Jean Michel Frank **club chair**, $1,090; **Constantin table** with oakwood with brushed brass top, $1,395; **English sofa**, $2,190—Palazzetti (R), 515 Madison Ave., New York 10022; 212-832-1199. **Throw pillows**, antique fabric by Divinations—Randolph & Hein (T), 232 E. 59 St., New York 10022; 212-826-9898. **Barcelona chairs**, #250 LS, $4,160—Knoll Studio (R), 105 Wooster St., New York 10012; 212-343-4103. **Table**, Tavolo con ruote by Gae Aulenti, 39" x 59", $1,380—Modern Age (R), 102 Wooster St., New York 10012; 212-477-2224. **Fireplace**, Mero Assoluto granite—Wil Ramos Jr. for Architectural Tile & Marble Inc., see address above. **Sisal rug**—Naffco Carpet, see address above. **Platinum lamp**, Rafaela #A9812, $475; **striped shade**, #A9804, $200—Donghia (R), 979 Third Ave., New York 10021; 212-935-3713. *Dining room:* **Silver leaf wall**, custom—David Nores, Inc. and David Sibbett (T), 1500 W. Platt, Tampa, FL 33606; 813-254-4508. **Glass buffet**—Hal Martin Jacobs & Associates, see above. **Dining room table**, Joe D'Urso collection #6472-GA-BL-GL, 72" x 36" black Andes granite, $4,185—KnollStudios, see above. **Dining chairs**, Anziano #7000 in brown mahogany—Donghia (T); 800-DONGHIA. *Staircase:* **Railing**, HMJ & Associates, see above. **Fabricated by**—Pelham Fence (R), 505 E. Kilgore Rd., Plant City, FL; 813-752-9242. **Farm table**—Howard Kaplan Antiques (T), 827 Broadway, New York 10003; 212-674-1000. *Kitchen:* **Table**, white, 47" round Eero Saarinen marble top, $1,255; **dining chairs**, Arne Jacobsen white, $195—Palazzetti, see above. **Barcelona chair**, #250 LS, $4,160—Knoll Studio, see above. **Light fixture**, Aurora suspension by Flof, $550—MSK Illuminations Inc., see above. **Countertop**, verde batuba—Wil Ramos Jr., see above. **Refrigerator/Freezer**, model #550—Sub-Zero (M); 800-444-7820. *Patio:* **Table**, Pensi collection, concentric circle top, 23⅝ d., $348; **chairs**, #29C aluminum stacking chair, $450—Knoll Studio, see above. *Bedroom:* **Chair**, Paris hall chair #7911—Donghia, see above. **Lamps**, Tizio White, $230—MSK Illuminations, see above. **Wooden sphere table**—Dan Pollack (M), 19852 Juniper, Apple Valley, CA 92308; 619-247-9223. *Bathroom:* Fabricated by Metal Mania (M), 131 S. Davidson St., #815, New York 10801; 914-576-0726. **Towels**, $19/ea.—Portico (R), 139 Spring St., New York 10012; 212-941-7722. **Tilting oval mirror**—H.M.J. Associates, see above. *Closet:* **Bench and pillow fabric**, Figures #5302-09—Donghia; see above. **Hooks**, Mimi Bayou pulls by Phillippe Starck, $188/4—Modern Age (R), 102 Wooster St., New York 10012; 212-966-0669.

106 TABLE TALK *Pages 106 and 107: Designer:* **House Beautiful. Table de Verre**—Pucci International (T), 44 W. 18 St., New York 10011; 212-633-0452. *On table:* **Colored champagne glasses**—New Glass (R), 345 West Broadway, New York 10013; 212-431-0050. **Wineglasses**—Sasaki (T), 41 Madison Ave., New York 10010; 212-686-5080. **Stainless flatware** by Arne Jacobsen—Georg Jensen (M), 27 Holland Ave., White Plains, NY 10603; 800-431-1992. **Poudre service plates; Helios dessert plates**—Bernardaud (R), 777 Madison Ave., New York 10021; 212-737-7775. **Brass Chinese incense burner; porcelain tureen; white compote; mercury ball vase; Rivoli chandelier**—John Rosselli International (T), 523 E. 73. St., New York 10021; 212-772-2137. **Napkins; cushion and chair fabrics**, Designers Guild fabric—Osborne & Little (T), 979 Third Ave., New York 10022; 212-751-3333. *On screen:* **Fabrics**, Designer's Guild—Osborne & Little, see above. **Louis XVI chairs**—Avanti (M), 497 Main St., Farmingdale, New York 11734; 516-293-8220. **Gold scroll chair**—Fox Nahem Designs (T), 69 Fifth Ave., New York 10016; 212-929-1485 **Screens; cushions; napkins**—Roy Rudin, 545 Eighth Ave., New York 10018; 212-967-2611.

Page 107: **Dinner to benefit Furnish a Future, a program of the Partnership for the Homeless.** *Designer:* **Bunny Williams, Inc.,** 4 E. 77 St., New York 10021; 212-772-8585. **Pyramid-shaped glass; iron garden cloche**, $275; **Belgian seed pots**, $5—Treillage, Ltd. (R), 418 E. 75 St. New York 10021; 212-535-2288. *Designer:* **Clodagh,** 365 First Ave., New York 10010; 212-673-9202. **Tablecloth; napkins**—The Ashley Studio (R,T), Box 330, Franklin Rd., Delhi, New York 13753; 607-746-7678. **Flowers**—Doug Rogers, 524 E. 13 St., New York 10009; 212-713-5381. **Steel and bronze candlesticks**—Josef Tubman (T), 1814 Ave. V, Brooklyn, NY 11229; 718-769-4705. **Steel truncated candlesticks,** by Brian Lago, through—Clodagh, 365 First Ave., New York 10010; 212-673-9202. **Billfish candlesticks,** by Jonathan Bonner—Peter Joseph Gallery (R,T), 745 Fifth Ave., New York 10151; 212-751-5500. **Indonesian Baskets**—Casakit Equipe (R), 731 Central Park Ave., Scarsdale, NY 10583; 914-472-0130. **Steel chargers**—Clodagh, see address above.

Page 108: Designer: **Mary Douglas Drysdale,** Drysdale Design, 1133 20 St. NW, #700, Washington, DC 20036; 202-466-6606. **Dining chairs; 18th-c. Chinese export plates; pink/white tea service; 18th-c. goblets**—1740 House Antiques (R), PO Box 59, Ivy, VA 22945; 804-977-0740. **Chandelier**, Niermann Weeks through—J. Lambeth (R), 300 D St. SW, Washington, DC 20034; 202-696-1774. **Custom green/black plates**, Anne Marie Murray, 1804 Wrightfield Ave., Yardley, PA 19067; 215-493-4614. **Green/white tea service**, custom, by Mary Douglas Drysdale, fabricated by Anne Marie Murray through—Adam Mahr, A. Mano Ltd. (R), 1677 Wisconsin Ave. NW, Washington, DC 20007; 202-298-7200. **Monkey; blue/white teapot**—John Rosselli International (R,T), 255 E. 72 St., New York 10021; 212-737-2252. **Bronze boars**—Mrs. MacDougall (T), 979 Third Ave., 7 Fl., New York 10022; 212-688-7754. **Royal Aves** by Royal Crown Derby blue/white plates—Neiman Marcus; 800-825-8255. **Short wineglasses**—Foreign Advisory (M), PO Box 549, Princess Anne, MD 21853. **Silver service**—J. Wm. and Jonathan Inslee (R), 407 Creek Rd., Downingtown, PA 19335; 610-388-2387. **Decanter** with leaf stop—Barneys New York (R), 106 Seventh Ave., New York 10011; 212-929-9000. **19th-c. blue/white ginger jars**—Studio Antiques (R,T), 524 N. Washington St., Alexandria, VA 22310; 703-548-5188. **Red/white pillows; window treatment fabric**—Manuel Canovas (T), 979 Third Ave., 17 Fl., New York 10022; 212-752-9588. Window treatment: Carol Studios, 2724 Dorr Ave., Ste. 102, Fairfax, VA 22031; 703-204-2050.

Page 109: **Armchair; 1770s side chairs; 1790s Virginia sideboard; blue/white jars; Tiffany punch bowl and ladle**—1740 House Antiques (R), PO Box 59, Ivy, VA 22945; 804-977-0740. **Slipcovers and pillows on armchair**—Manual Canovas (T), 979 Third Ave., 17 Fl., New York 10022; 212-752-9588. **Hotel soup bowls**—Bergdorf Goodman (R), 754 Fifth Ave., New York 10022; 212-872-8757. **Needlepoint pillow**—Charlotte Moss (R), 16 E. 65 St., New York 10021; 212-772-6244. **Painted floors**—Drysdale Design Associates, 1133 20 St. NW, #700, Washington, DC 20036; 202-466-6606. *Floor execution*—Valley Craftsmen, 3535 Clippermill Rd., Baltimore MD 21211; 410-366-7077.

Page 109: **Divine Design, sponsored by DIFFA to benefit Project Angel Food, Los Angeles.** *Designer:* **Janet Lohman,** ASID, 10559 Rocca Pl., Los Angeles, CA 90077;310-471-3955. **Tablecloth,** #40900—Keith McCoy/Kent Bragaline (T), 8710 Melrose Ave., Los Angeles, CA 90069; 310-657-7150. **Chair seat fabric**, Diamond Foam (T), 611 S. La Brea, Los Angeles, CA 90036; 213-931-8148. **Chandelier,** twisted iron—Formations (R,T), 8746 Melrose Ave., Los Angeles, CA 90069; 310-659-3062. **Burl wood framed ship painting**—Smith and Houchins (R), 921 N. La Cienega, Los Angeles, CA 90065; 310-652-0308. **Plates on stand,** 19th-c. Limoges hand-painted fish set—Kneedler Fauchère/Ambidextrious (T), 8687 Melrose Ave., Los Angeles, CA 90069; 310-855-1313. **Flatware,** Marly by Christofle, silverplate—Geary's (R), 351 N. Beverly Dr., Beverly Hills, CA 90210; 310-273-4741. **Napkins**—Pier 1 Imports (R), Santa Monica Blvd., West Los Angeles, CA 90025; 310-478-6884. **Dessert plates,** 19th-c. Limoges fish set—Kneedler Fauchère/Ambidextrious, see above. **Centerpiece,** Bromeliad—Rolling Greens Nursery (R), 9528 Jefferson Blvd., Culver City, CA 90330; 310-559-8656. **Striped awnings**—Metro Shade (T), 2116 W. Washington Blvd., Culver City, CA 90018; 213-733-7408; Diamond Foam, see address above.

Page 110: Designer: **Gail Green, Ltd.,** 200 E. 58 St., Ste.9E, New York 10022; 212-980-1098. **Fabric & trim**—Scalamandré, 942 Third Ave., New York 10022, 212-980-3888. **Iron & crystal prism centerpiece,** custom—R.W. Russell, 409 E. 71 St., New York 10021; 212-734-7110. **Aluminum wire & crystal napkin holders,** $7.50/ea.—Tina Parise Inc. (T), 24 Fifth Ave., Ste. 1021, New York 10011; 212-475-9755. **White starfish and sand-dollar shells**—Maxilla and Mandible, Ltd. (R), 451-5 Columbus Ave., New York 10024; 212-724-6173. **Flower and design consultants,** Natasha Cowger Bergreen & Lisa Spierenburg, 35 E. Second St., New York 10003; 212-979-6243.

Page 110: **Celebrity Tables Benefit.** *Designer:* **David Salomon. Fabric on chairs and table:** Sigourney—Quadrille (T), 979 Third Ave., New York 10022; 212-753-2995.

Page 111: **The American Hospital of Paris Designer Showhouse.** *Designer:* **Larry Laslo,** Laslo Designs, 127 E. 64 St., New York 10021; 212-737-2340. **Chandelier**—collaboration with Larry Laslo and Gaston Marticorena, 80 Varick St., New York 10013; 212-219-3846. **Venetian mirror; 1940s obelisks; urns; clocks; marble heads; centerpiece; alabaster lamps; murano glass compotes**—Malmaison Antiques (R,T), 253 E. 74 St., New York 10021; 212-288-7569. **Padded walls, taffeta; gauze draperies; tablecloth**—Le Décor Français (R), 1006 Lexington Ave., New York 10021; 212-734-0032. **Silverleaf ceiling; stucco Venetziano walls**—Fresco Decorative Painting, (T), 262 Mott St., New York 10012; 212-966-0676. **Salon armchairs and side chairs**—Donghia (T), 979 Third Ave. 12 Fl., New York 10022; 212-935-3713. **Sconces; console; cobra andirons; Lucite rods, Giacometti-inspired animals**—Carole Gratale, Inc. (T), 979 Third Ave., 15 Fl., New York 10022; 212-838-8670. **Normandie flatware; Cartouche Limoges china, Horse Trophy** by Puiforcat; **Bubbles champagne flute, Bubbles hock glass in Chartreuse; Grand Lieu water goblet** by St. Louis Crystal—Puiforcat Boutique (R), 811 Madison Ave., New York 10021; 212-734-3838. **Gold-leaf chopsticks**—Takashimaya New York (R), 693 Fifth Ave., New York 10022; 212-350-0100. **Bronze sculpture by Maillo**—70 Street Art Gallery, 130 E. 70 St., New York 10021; 212-472-2234. **Floral arrangements**—L'Olivier, 19 E. 76 St., New York 10021; 212-774-7676.

Page 112 and 113: **Visions and Dreams produced by ASID New York Metro Chapter in honor of the Partnership for the Homeless.** *Designer:* **Juan Montoya Design,** 80 Eighth Ave., New York 10011; 212- 242-3622. **Upholstered chairs, daybed**—Lewis Mittman (T), 214 E. 52 St., New York 10022; 212-888-5580. **Rosewood louvered windows; round table** with old root legs; **rosewood lamp; horse-shaped 19th-c. spirit boat**—Tucker Robbins (R,T), 366 W. 15 St., New York 10011; 212-366-4427. **Lalique Langeais wineglass,** lg., $125; sm., $100; pitcher, $550; **English ceramic soup plate with hand-painted fish,** $75; **flatware, stainless-steel with boxwood handles,** $195/5-pc; **small bowl, terra-cotta/porcelain with gold crackle glaze,** $45; **small moss ball,** $60; **porcelain bowl with silver crackle glaze,** $50; **porcelain teapot with silver crackle glaze,** $395; **Japanese matte red lacquer bowl with spout,** $350; **fish chopstick rests,** made of horn, $6.50—Takashimaya New York (R), 693 Fifth Ave., New York 10022; 212-350-0100.

114 THINKING BIG *Pages 114 to 117: Architect:* **Acheson Thornton Doyle Architects,** 71 Arch St., Greenwich, CT 06830; 203-861-6700. *Principal-in-Charge:* Thomas W. Thornton. *Staff architect:* Sean Webb. *Contractor:* Subcontracted by owner in association with Johnnycake Mountain Farm. **House size:** 6,200 sq. ft., garage: 1,750 sq. ft. **Lot size:** 7 acres. *Structure type:* 2x6 wood platform, flush floor framings (Douglas Fir), reinforced concrete foundation. *Exterior materials:* **Siding,** 6" lap red cedar painted clapboard. **Columns,** round smooth wood with fiberglass plinths—Somerset Door & Column Co. (M), PO Box 755, Somerset, PA 15501; 814-445-9608. **Roof,** red cedar shingles, 18" perfection grade—Midland Sales, PO Box 298, Dayville, CT 06241; 800-762-0024. **Exterior paint**—Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645; 201-573-9600. **Terrace paving,** bluestone—Stonecrafters Co., 141 Hebron Rd., Bolton, CT 06043; 203-649-9783. *Interior materials:* **partitions & ceilings,** ⅝" gypsum wallboard. **Millwork,** painted cedar pine—custom by architect, installed by Marc Curtis Designs, W. Hartford, CT; 203-523-9612. **Insulation,** 5-1/2" fiberglass batt insulation—Owens Corning (M), Toledo, OH; 800-GET PINK. **Windows and doors**—Marvin Windows & Doors (M), Warroad, MN; 800-346-5128. **Skylights**—Pella Windows & Doors (M), 102 Main St., Pella, IA 50219; 800-84-PELLA. **Floors:** First floor: 2-1/4" red oak strip flooring—Missouri Hardwood Flooring (M), Birchtree, MO; 314-292-3248, through: Patrick Daigle Flooring; 203-643-9191. **Carpet:** Second floor and staircase: Kymera Nepenthe Nylon Carpet—Mannington Industries (M), Calhoun, GA; 800-241-2262. **Stairs,** oak treads with painted wood risers/ balustrade. **Cabinets** (in kitchen and under bookcases), lacquered wood cabinets, custom by architect—Spiegel Woodworking, 1034 Morton Blvd., Kingston, NY 12401; 914-336-8090. **Paint**—Benjamin Moore & Co.; see address above. **Lighting**—Lightolier (M), Secaucus, NJ; 201-864-3000. **Hardware:** Latchsets, "K" series—Schlage Lock Co. (M), San Francisco, CA; 415-467-1100. Hinges—Stanley Hardware, New Britain, CT; 800-622-4393. **Pulls, catches & stops**—H.B. Ives, Wallingford, CT; 203-294-4837. **Fireplace,** custom by architect, native Connecticut fieldstone with Seneca granite lintel and hearth—Better Stones & Gardens, E. Hartford, CT; 203-569-1414. Installed by Structural Masonry Co., New Britain, CT. *Kitchen:* **Countertops,** stainless steel—Ducci Kitchens, 379 Goshen Rd., Torrington, CT 06790; 203-496-9666. Verde Acceglio Marble—Marble Technics, Inc.; 212-750-9189. **Bar stools,** Shaker style, custom made. **Refrigerator,** #URS 48DT (stainless steel)—Traulsen & Co., Inc., College Point, NY; 718-463-9000. **Gas cooktop,** #VG223-812; **wall oven,** EB378-610—Gaggenau (M), 425 University Ave., Norwood, MA 02062; 617-255-1766. **Exhaust hood,** W-29 AI-4227.



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stainless steel; **bar sink,** polished brass, #A340E—Abbaka (M), 435 23 St., San Francisco, CA 94107; 415-648-7210. **Microwave wall oven,** #JET343-G; **dishwasher,** #GSD-3000, Monogram series—General Electric (M), Louisville, Kentucky 40225; 800-626-2000. **Kitchen sinks,** stainless steel—Elkay (M), 2222 Camden Ct., Oakbrook, IL 60521; 708-574-8484. **Faucets,** polished brass—Chicago Renaissance Collection, 2100 S. Clearwater Dr., Des Plaines, IL 60018; 708-803-5000. **TV/Media cabinet,** Canterbury Chest by Lawrence Mackler, New York. *Artwork:* **stone bust,** *Rufus* by Valerie Maynard. **Bronze sculpture** in study, *Battle of Clay Creek* by Ed Dwight. **Civil War lithograph series** behind bronze sculpture (one not shown), *Battle of Olustee, Florida, Attack on Fort Wagner, Battle of Nashville, Ft. Pillow Massacre* by Kurz & Allison, late 1890s from the pages of *Harper's Weekly.* **Lithograph** of a soldier, *The Colored Volunteer* by Currier & Ives, 1863. **Document** next to the lithograph, "Freedom Paper," from New York City, April 27, 1814. **Oil paintings** on the 2 floor: over the fireplace, *Break Time* by Oliver Johnston, 1984; over the kitchen, *The Incident* by Carole Byd. **Outdoor furniture,** wood by Barlow Tyrie of Braintree, England.

118 STUDIO ART *Page 118 and 119: Living area:* **Sofa,** #H9070CP, slipcover and sofa, $6,005; fabric # 66-2156; **slipper chair,** #H9070, $1,510; **wicker-and-wood lounge chair,** #L9413, $1,605 (COM); **wicker-and-wood ottoman,** #L9413-O, $1,295; woven raffia fabric #99-8345, color: 7; **pine bunching chest with stone top,** #7005-05-S, cameroon finish, $2,230. *Sleeping alcove:* **Chaise,** #H9359HX, $4,605; fabric #99-8345, color: 7; **striped armchair,** #H9415, $1,660, fabric #43-3537K, color: 044; **pine console,** #7004-44, cameroon, $2,230—Henredon (R), 641 Ward Ave., PO Box 110, High Point, NC 27261; 800-443-6468. **Striped cotton throw rugs,** 4 x 6, $129; 3'11" x 5'11", $59; **sisal rug**—ABC Carpet and Home (R), 888 Broadway, New York 10003; 212-473-3000. **Pillows in bedroom alcove:** #218-10F Alabaster linen, $45/yd.; #250-41D, Kanvastex Navy, $32/yd.; #1067-80N Annabelle Red, $97/yd.; 530-40H Luke, $58/yd.; 503-40G Ticking Stripe blue cotton, $51.50/yd.—The Ralph Lauren Home Collection (M), 1185 Ave. of the Americas, New York 10036; 212-642-8700. **Pillows:** #99-3167, color: 888; #34-3133, color: 777—Henredon, see address above. **Pillows on sofa,** #554-40D Mediterranean Stripe, blue cotton, #530-40H Luke, #218-10 Alabaster linen; **fabric on wicker and wood lounge seat cushion,** #554-40-D, Mediterranean Stripe blue cotton, $32/yd.—The Ralph Lauren Home Collection, see above. **Pink pillow** on sofa and chaise, #99-3167, color: 888—Henredon, see above. **Pillows on chaise,** #503-40G, Ticking Stripe blue cotton; #554-40D, Mediterranean Stripe blue cotton, $32/yd.—The Ralph Lauren Home Collection, see above. **Fabric on seat back cover,** #99-3168, color: 11—Henredon, see above.

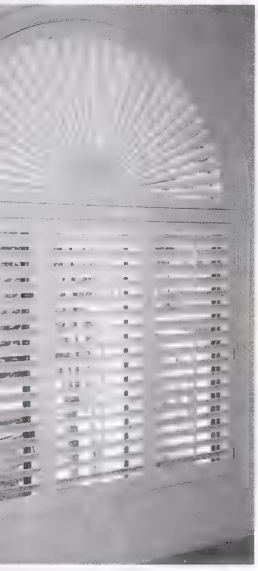
120 HAPPY IS THE BRIDE *Pages 120 to 127:* **Tent** (60′ x 120′)—Classical Tents, Rte. 102, Lee, MA 01238; 413-243-8277. **Yellow & white swagging fabric**—Waverly (T), 939 Third Ave., New York 10022; 800-423-5886. **Floral design**—Pauline Runkle, Floral Artistry, PO Box 1603, Manchester-by-the-Sea, MA 01944; 508-526-4159. **Herb baskets**—Carol Cox, Antinore Herb Farm, Box 144, Shaker Museum Rd., Old Chatham, NY 12136; 518-766-6078. **Swagging, decorating, tablecloth, and napkin-making**—Win Vopel & Dick Enos, Sign of the Corgies, 12 Cortlandt Ave., Kinderhook, NY; 518-758-6600. **Save-the-date notices and wedding invitations,** design by—Ivan Chermayeff; 212-532-4499. **Bridesmaid's lunch catering**—Old Chatham Country Store, County Route 13, Old Chatham, NY 12136; 518-794-7151. **Cake for bridesmaid's lunch**—by Rick Bogusch; 607-277-0697. **Cobalt glasses**—owner's collection. **Plates**—Crate & Barrel; 800-323-5461. **Napkins,** Candy Stripe, color: Peony—Waverly, see above. **Flatware**—Party Rentals of New York; 212-517-8750. **Monogrammed placecards**—Mark Harris Stationers, The Mall at Chestnut Hill, Chestnut Hill, MA 02167; 617-332-5136. **Food**—David Ziff; 212-289-6199. **Sheep's cheese**—Hollow Road Farm, RR1, Box 93, Stuyvesant, NY 12173; 518-758-7214. **Bride's dress,** designed by bride and mother—Tatiana of Boston; 617-262-4914. **Bride's veil, mother of bride hat; maid-of-honor hat**—Suzanne's Millinery; 212-593-3232. **Wedding shoes, bridesmaid's shoes, bride's going-away shoes**—Vanessa Noel; 212-737-0115. **Wedding cake**—Sweet Lisa's Exquisite Cakes, Greenwich, CT ; 203-869-9545. **Rolls-Royce**—"Bride & Groom—Rolls Royce Get Away Vehicle"; 413-442-5094. **Quilt under cake,** designed by mother of bride, sewn by Sign of the Corgies, see above. **Fabric sources:** Jack's (R), Portchester, NY; 914-939-3308.

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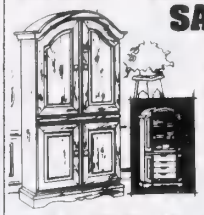
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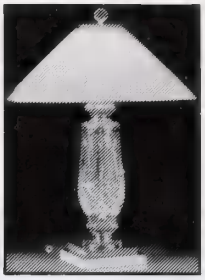
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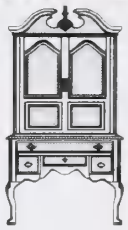
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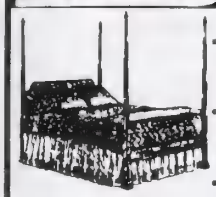
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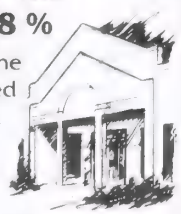
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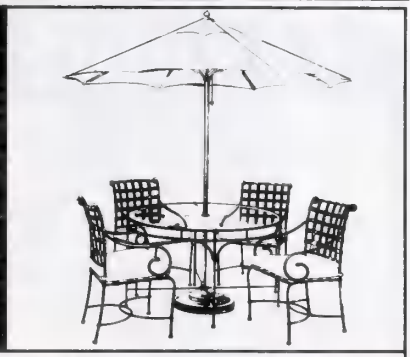
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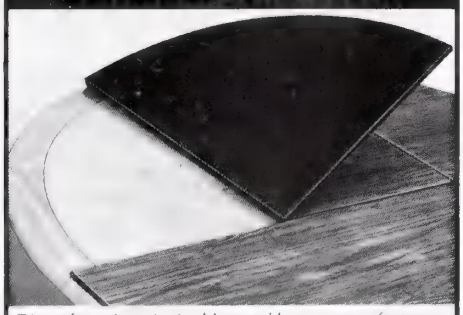
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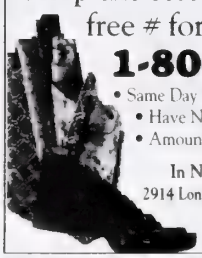
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Flea Devastation.



Kill fleas everywhere they live with new Raid® Flea Killer Plus.



Raid® Flea Killer Plus Dog Spray
This new silent spray is both pet-friendly and easy to use. You can even spray it upside down. And its Egg-Stop Formula kills fleas, plus their hatching eggs, right on your dog.



Raid® Flea Killer Plus Yard Spray
Most flea problems begin outdoors. So it's important to treat your yard before fleas find a way indoors. Raid Flea Killer Plus Yard Spray hooks up to your garden hose—no mixing or measuring—to kill fleas plus their hatching eggs, rain or shine.



Raid® Flea Killer Plus Carpet & Room Spray
Once they hitchhike indoors on pets or clothing, fleas and their eggs can spread everywhere. Even in carpets and upholstery. Raid Flea Killer Plus kills fleas on contact. And its non-staining formula continues to kill hatching flea eggs.



Raid® Flea Killer Plus Fogger
This is the one to choose if fleas have reached infestation level. Raid Flea Killer Plus Fogger leaves no unpleasant scent, yet kills thousands of indoor fleas. Plus it keeps on killing their hatching eggs.

Raid® Kills Fleas-*Plus Their Hatching Eggs*-**Dead.™**



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Bon Anniversaire

BY DEE HARDIE

I have been married twice: once in the morning, then again after lunch, both times to the same man, but never in America. Last December Tom and I decided to return to Paris to celebrate our anniversary and to walk the same aisles we did forty-four years ago in the City of Light.

On our second day in Paris we went to the *mairie*, or town hall, of the 16th arrondissement, where we first tied the nuptial knot. We walked up the same curved stairway, entered the same large room lined with wooden benches. The room was empty, but for us it was filled with memories.

That special Saturday in 1950 was a *jour libre*, or free day, when you could marry without the usual fee. Every bench was crowded. It was like playing musical chairs: Each time a couple was united the others moved up a bench. Most of the brides were in frilly white while I was in a gray flannel suit, just like Tom. We were also the only foreigners and were told to stay in the last row even though some seats would become vacant.

When our big moment arrived it became clear why we were the finale. The mayor, a dignified gentleman with a glorious tricolor stretched across his chest, married us in a brief civil ceremony, then delivered a fifteen-minute oration on Franco-American friendship and kissed me on both cheeks. He gave us a booklet to register the births of nine children. (Well, we did produce four.)

After our pilgrimage to the *mairie*, Tom suggested we walk around our old quarter. I couldn't find the *boulangerie* where as a bride I would buy my daily yardstick of bread, but our corner café was still there. Every Sunday we used to treat ourselves to one plateful of oysters. It was all we could afford as struggling young journalists. This time we doubled the order.

When I wished my handsome New Year's Eve dinner partner* Bonne Année, *he said, "But we have not yet kissed," and then embraced me. Frenchmen never change

Tom told the waiter, as he told every taxi driver, why we were in Paris. I don't know whether it was his pride in our marriage or simply that he wanted to practice his French. His little speech always brought a smile, and this time a reward. After hearing his story the waiter returned with two glasses of delicious champagne. Feeling a bit bubbly, we moved on to the chapel of the American Cathedral on Avenue George V, the scene of our second wedding that same Saturday long ago.

In France only the civil ceremony is required, but we wanted a double feature. Somehow the church service isn't as vivid a memory as that morning in the *mairie*. Maybe it was because it was the second time. I did dress as a bride, and I remember Tom nervously mispronouncing his vows—"with this wing I thee wed."

Madame Gafner's, a small restaurant where we held our reception, exists no more, so that wasn't on our route. Nor was the rue de la Pompe, where we lived after our honeymoon. We didn't want to disturb our memory of the way it was, in the days when Marie-Claire came once a week and shuffled around on rags to polish the floors.

In 1950 we were still on our *lune de miel* in the south of France when it was New Year's Eve. This past December 31 we were invited to the Trianon Palace at Versailles, an elegant hotel where a lavish dinner was celebrating, again, Franco-American *amitié*. Sitting next to me at the table was a handsome young French doctor who had spent a year at Massachusetts General Hospital in Boston, my hometown. We had a lot to talk about.

At midnight I wished my dinner partner *Bonne Année*, or "Happy New Year." He immediately answered, "But we have not yet kissed!" He then embraced me, kissing both cheeks, just like the mayor at our wedding. Frenchmen never change.

Before Tom and I went on this journey of nostalgia we thought it would probably be the last time we saw Paris. But somehow I doubt it. ■

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